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WIZARD

No. 10

THE GUIDE TO COMICS

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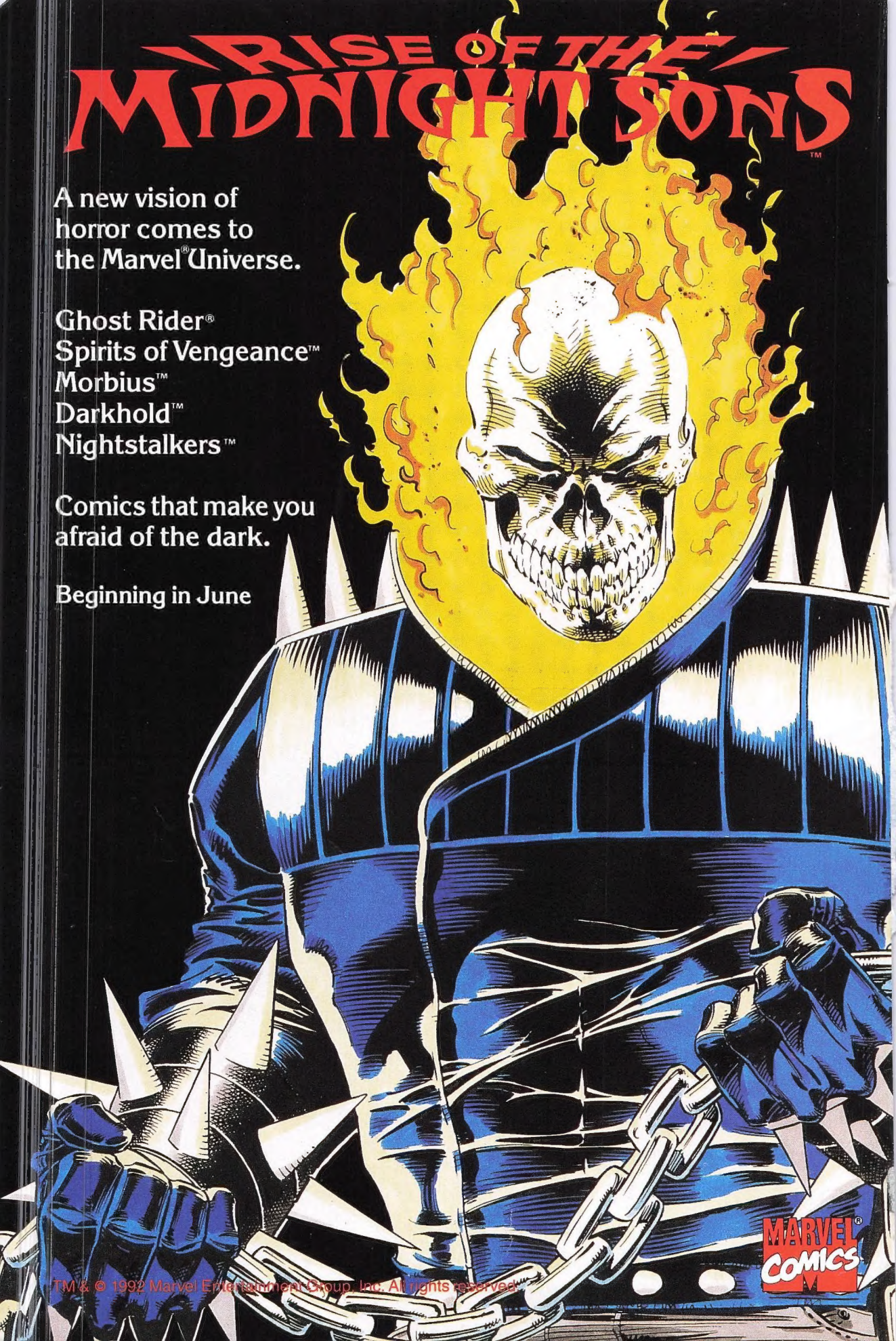
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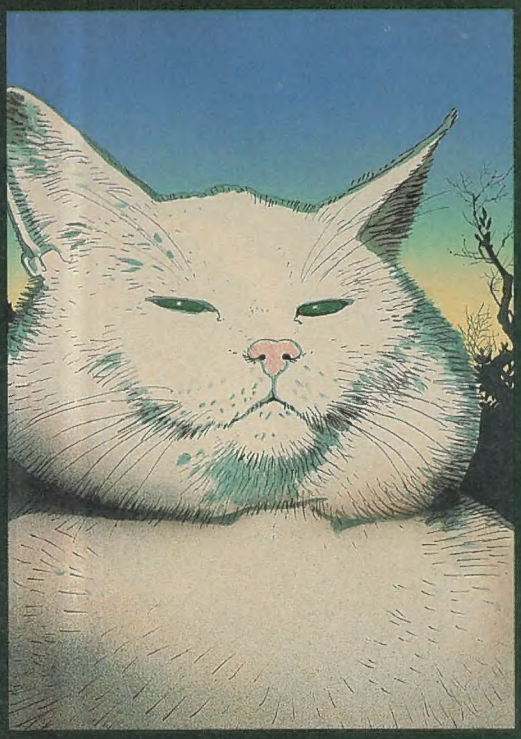

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WIZARD

Volume 1
Number 10
June 1992

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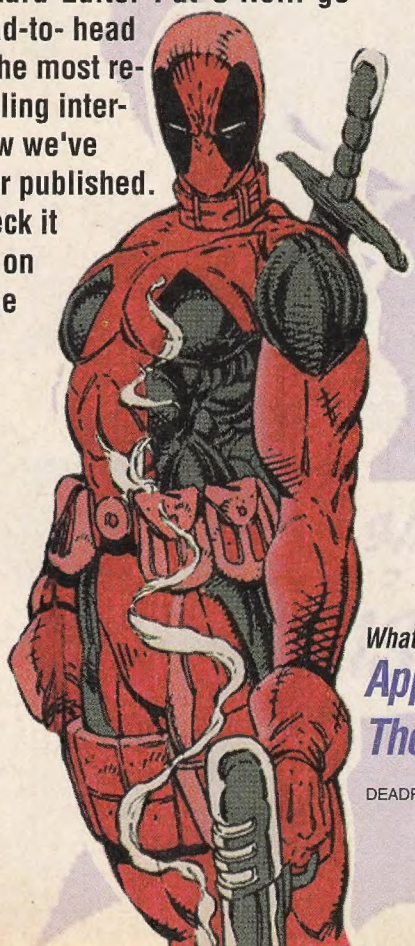
OUR COVER STORY

spotlights the ever-controversial Rob Liefeld. Liefeld and Wizard Editor Pat O'Neill go head-to- head in the most revealing interview we've ever published. Check it out on page 12.



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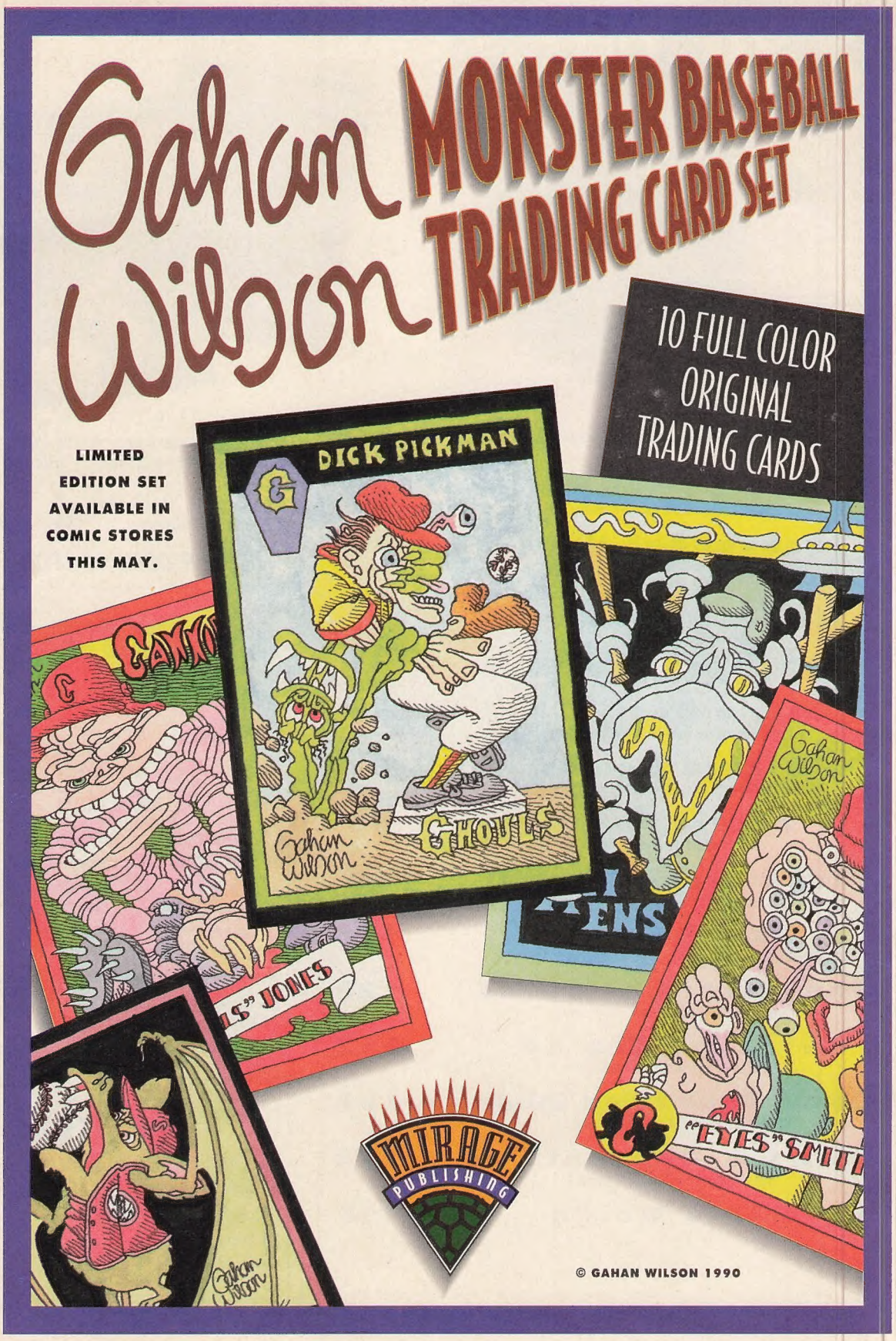
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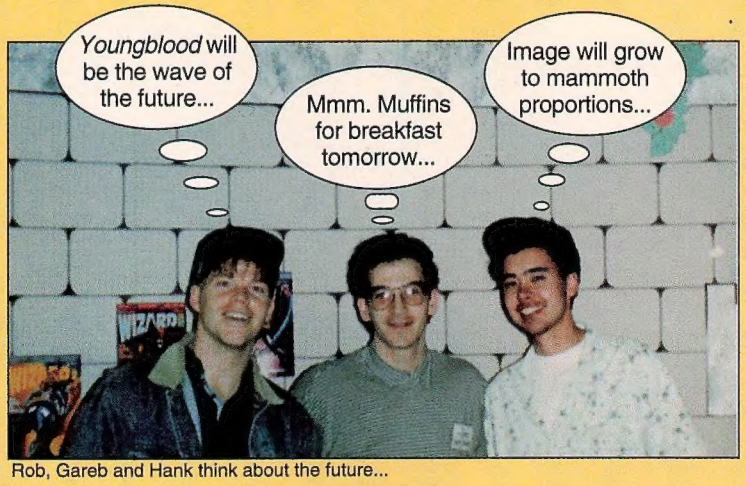
A Letter From Our Publisher



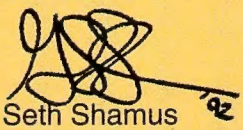
Rob, Gareb and Hank think about the future...

BABES! Yup, and lots of 'em. But first, the boring lead-in. My brother Stephen and I attended the Sport-Net National Convention down in Orlando, Florida. It was pretty cool and we got to meet tons of dealers, and a couple of 'em were even Wizard fans. So I made some great contacts, and had a good time. But, the last few nights there, Steve and I went out, hit a couple of hot spots and found that Florida could very easily be babe capital of the world. So next chance I get, I'm doing more conventions down there. And, speakng of more hot women, I've already set a female cover in the works. It's going to be a jaw dropper. Expect to see it by the end of this year.

Not quite as exciting as hot women are trading cards (unless of course it's trading cards of hot babes). When I first spoke to Rob Liefeld about doing the Youngblood #0 trading card, my thoughts were "Hey, how cool is this? An exclusive, all new trading card of Youngblood!" Rob echoed my thoughts, and the #0 card was born. Well, everyone has freaked out for the card, and you can expect more cool stuff to head your way. For instance, next issue we have two (count 'em—two) monster cool trading cards free with every issue. One of Spawn, the new character by Todd "Can I draw cool capes or what?" McFarlane, and a Shadowhawk card by Jim "No, I don't work for the Mafia" Valentino. And to make the cards even cooler, I've added something special to the little buggers (heh).

Well, that's about it. I hope you like this monster big issue of Wizard, and I'll see you next month.

Love and Kisses,



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P.S. Jim "Can I draw hot babes or what?" Lee (Wizard #12)...

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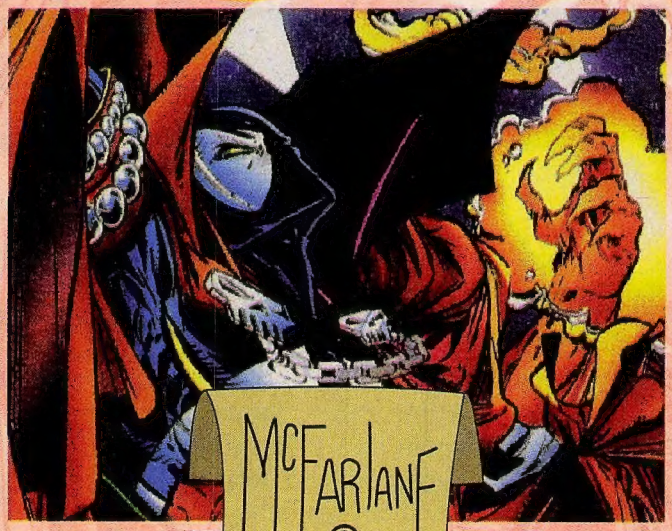

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WIZARD
The Guide To Comics

A Letter From Our Editor

My Heroes Have Always Worn Long-Johns

Shortly before I got married (some 11 years ago), my bride-to-be commented on my philosophies and morals, saying "Your principles are very strong. Where did you get them?"

"Superman," I replied, only half-joking.

Only half-joking because a good deal of my attitudes toward life and its responsibilities came from reading comics in the 1960s, a period when the most powerful man in the world could realistically have a firm code against killing, and when a constantly money-worried young man with extraordinary abilities could eschew using them to make money because "With great power comes great responsibility."

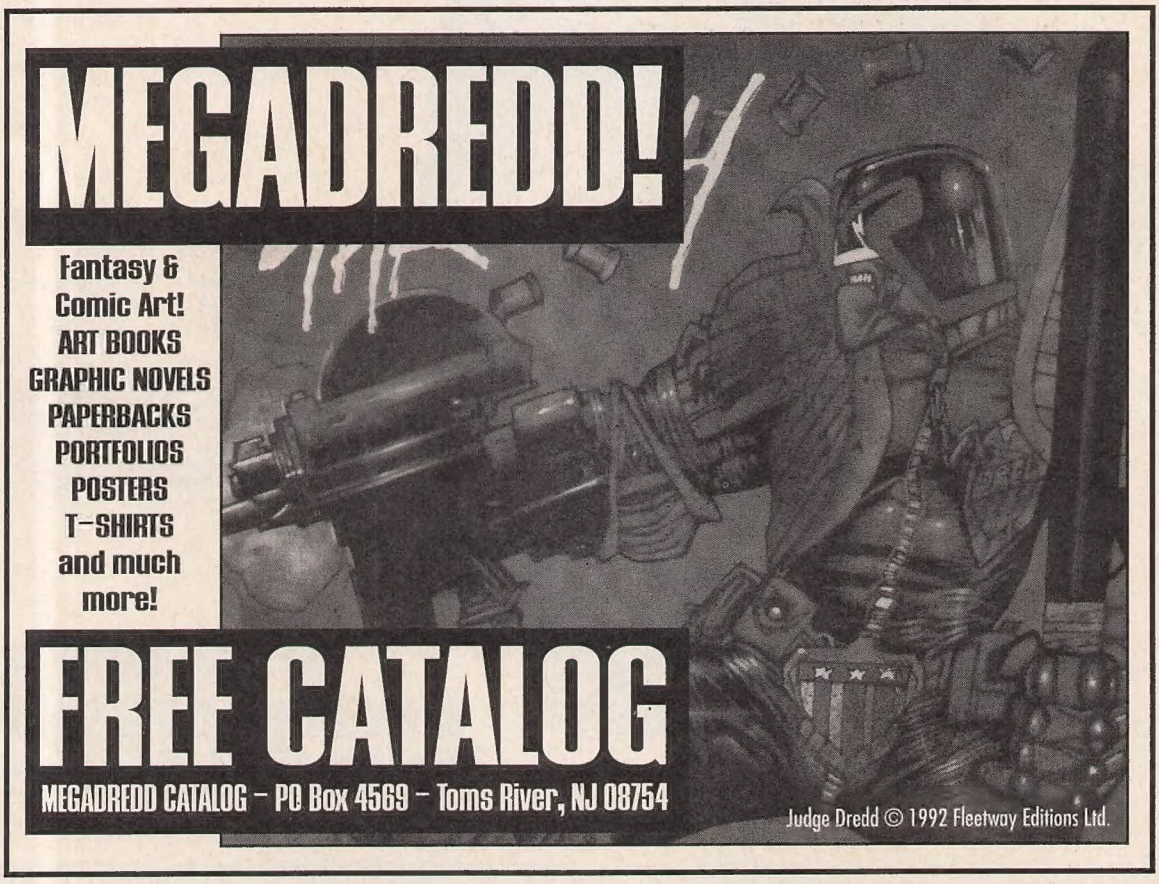
If today's comics readers are setting their world-views and principles by the lights of the most popular characters, I'm worried. The most popular single characters seem to be a pair of black-clad killers: one a space-spanning mercenary who will kill for the highest bidder, the other a revenge-obsessed man who has appointed himself judge, jury and executioner of criminals. The most popular group of characters seems to be a bunch of young people with mutant powers who have adopted as their motto a strange distortion of the Golden Rule—"Do unto others as they would do unto you...but do it first."

Back in the kinder, gentler '60s, a meeting between two superheroes was a model of cooperation, as two people with special abilities—who frequently didn't even *know* each other—joined forces to defeat a common foe. Today, those heroes are more likely to exchange blows or energy beams first and ask questions later; a strange development, considering such meetings occur much more frequently now. You'd think they'd learn.

Superheroes will never be great literature; they will never be a genre that can stand up to comparisons with Dickens or Shakespeare. But, once upon a time, in their morals and lessons—hidden within colorful entertainment—they were comparable to the best of children's literature.

Like Spider-Man and Superman, I grew up to believe that those with special abilities—such as the ability to write well—had special duties as well, among them a duty to use their abilities to help, not harm. If today's kids are learning their life lessons from Punisher and Lobo and X-Force, I shudder for our future.

-Patrick Daniel O'Neil



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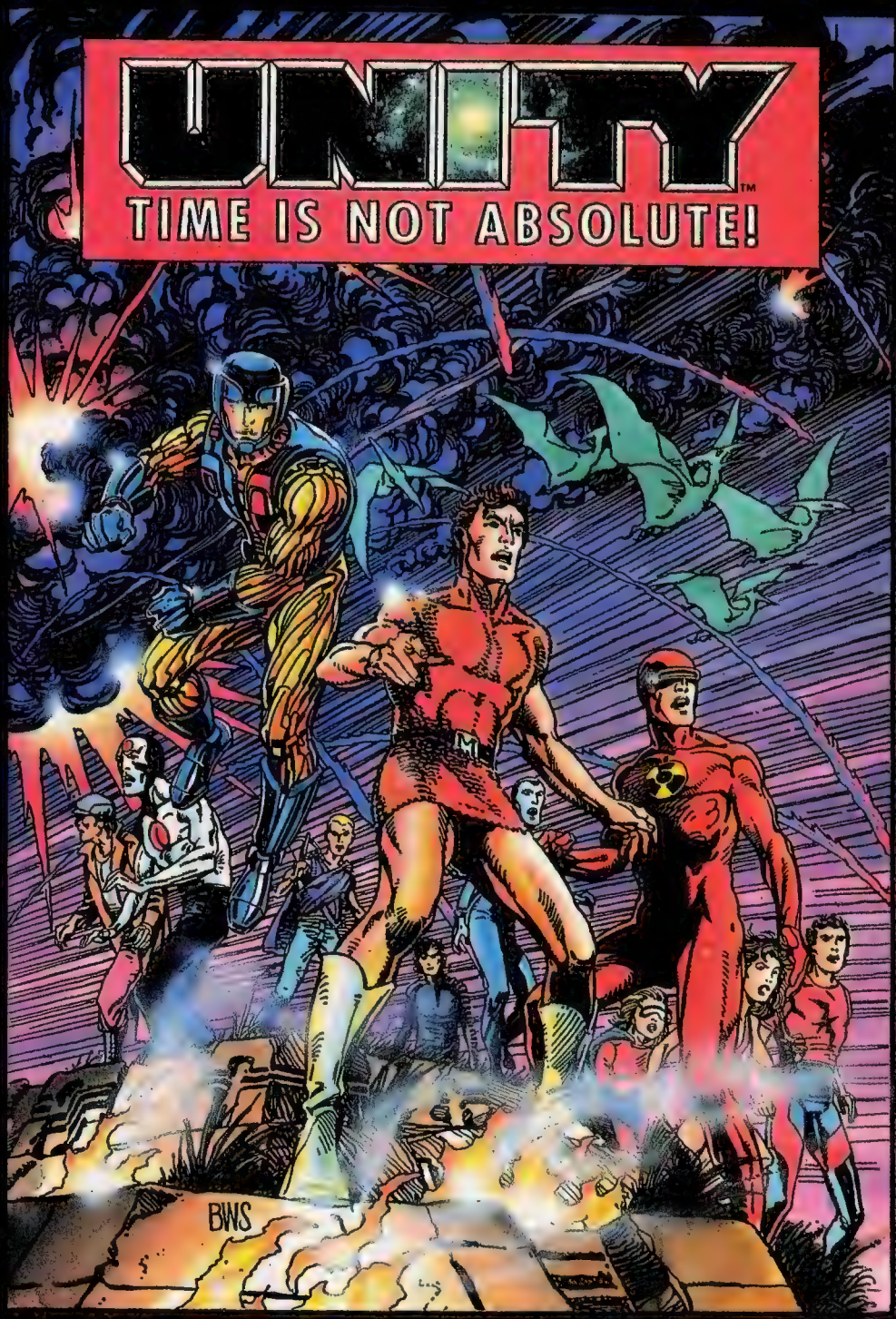

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YOUNGBLOOD™ & © 1992 Rob Leifeld

By Patrick Daniel O'Neill

NO HOLDS BARRED

A candid conversation, with answers to tough questions, with Image Comics' Rob Liefeld

WIZARD: Let's start out with the big news. What exactly is the deal on the project you'll be doing through your own company and published by *Malibu?*

ROB LIEFELD: Actually, no one owns the company. It's a shared banner. The illustration we've been using is "We all own houses in the same neighborhood, but nobody owns the neighborhood."

Image is more like an association than a company. Each of the creators cuts his own deal; Image does not cut a deal for Todd McFarlane. Image will be a shared imprint that will help readers identify the material that we do on our own. *Malibu* is the publisher—they were the right guys at the right time.

This is an experiment. When I was growing up, my two favorite artists were George Perez and John Byrne; then I grew to like Frank Miller and Walt Simonson and others. But I was really interested in independent comics, and I never saw those big names jump off into the independents at their peaks. They kept working for Marvel and DC and no one big name went to the independents, except maybe Howard Chaykin. I'm not saying the guys who worked for the independents back then weren't big; I'm mentioning the ones who got me hooked and turned me on.

I always told myself I would give the independents a try, if I ever got big in comics. I didn't know any of this success would happen, but I promised myself I would try my hand at owning something of my own, and not wait 15 years to do it. It would kill me, because I'd have to keep doing both my own and other projects, but I said I'm going to do it.

So when the time presented itself, I contacted a few people. I've always liked Dave Olbrich, I've always liked *Malibu*—they're just down the road here—so it seemed like a good marriage.

So it's an experiment. If we fall flat on our faces, people can laugh and point their fingers at us. But we're not sitting on a throne saying, "Hey, we're going to change the face of comics!" I think, in today's marketplace, we should give it a shot.

We're not trying to burn any bridges; this isn't a statement against Marvel. A lot of this stuff has been so misconstrued.

WIZARD: So, you'll be continuing to work for Marvel while you turn out the *Image/Malibu* project?

LIEFELD: Yeah, I am right now. I took a long time to set up a lot of stuff in *X-Force* that, frankly, will surprise a lot of people when it starts to come together. Right now, we're beginning to peel away the layers and reveal things. I'm not about to bail out of that now.

I carry three assignments on *X-Force* right now: plotting, penciling, inking; maybe from now on I'll only do two sometimes—plotting and penciling, or plotting and inking. The plotting I'll always do, but some months I'll have to drop one of the other two assignments.

WIZARD: What's Youngblood about?

LIEFELD: To make a long story very short: I call myself part of the MTV generation. I've grown up and watched Michael Jackson and Madonna develop. These are people who are very successful not only because of their talent, but because the media makes them stars. The press is much more powerful in this country than people even realize; there are lots of people who let the media do their thinking for them. And the media realize this. That's a crucial aspect to *Youngblood.*

It's not so much about a government-sponsored super team—formed out of

a desire to lay aside nuclear weapons and use genetically altered people to do our fighting and operate like the CIA and FBI—but it's about the fact that, in their universe, the media love *Youngblood.* They are the biggest stars around.

Magic Johnson was the star's star in our world: Michael Douglas, Jack Nicholson went to see him play. In Youngblood's world, they're the equivalent. I figured if there really was a *Superman*—who could leap tall buildings, bend steel in his bare hands, change the course of mighty rivers—he would never have one iota of privacy. He would be an incredibly big star.

So that's the approach I'm taking. If theses people existed in our world, how would the media treat them? We join *Youngblood* about eight years into the program; and the media adores them. A lot of that has to do with the government, which goes out of its way to make the team look as good as possible. They have PR people, speech writers, make-up men; it's not just a team where you walk in, have some coffee and go save the world once in a while.

In the very first issue, we see how the media can be used to control the way we think. It's a lot about media manipulation and the superheroes are the vehicle to tell that story. There's a lot of characterization and insight to their private lives, but that's the basic thrust.

WIZARD: You're plotting, penciling and inking it, right?

LIEFELD: I have no desire to write scripts. The worst possible thing I could do is to start putting words in these people's mouths.

WIZARD: Who's scripting it?

LIEFELD: A guy named Hank Kanalz.

WIZARD: That's interesting. Sitting in front of me is the interview he did with you in *Comics Scene Spectacular,* back when *X-Force* was just starting.

LIEFELD: I've known Hank for ten years. He was on board when I first came up with this concept. We had to scrap it, because I started getting more Marvel work and I don't think my commitment to Youngblood was real serious. I did a 20-page story for *Megaton* Comics back then and just put it away. Youngblood wasn't just something I tossed together in a hurry—"Oh, I'm hot on *X-Force;* I need to do something new!"—it was a project I've had for a while, but now the time is right.

Hank's been involved with it for seven, eight years and now we're going through with it. I think people will be real pleased with his writing.

WIZARD: Now, we're going to get into the tough stuff.

LIEFELD: Go for it.

WIZARD: Now that we let you plug your project, let's hit the hard questions. What happened to—with, for, whatever—*Executioners*?

LIEFELD: It started out as a sort of spin-off from *Youngblood*...and it was actually foolish thinking on my part. Before I go on, I'm very happy with everything that happened with *Executioners;* I'm glad it turned out the way it did because I think it was a bad move. Not because I created those characters or the way those characters look. There was a big hype that I was trying to rip myself off; an assessment made on the basis of one character, I think. Because when I look at the other four characters in that illustration, I keep saying, "Where do people see the similarities?"

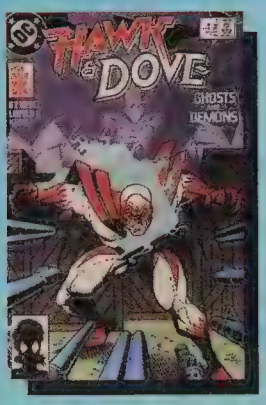
My assistant asked me one day, "Why hasn't anyone ever done an 'X' book for DC?" We used to laugh at the way Marvel would swipe DC concepts—*Imperial Guard* is the *Legion;* the *New Warriors* are the *Teen Titans; Squadron Supreme* is the *Justice League*—and I couldn't believe DC never retaliated. DC always seemed to take it lying down.

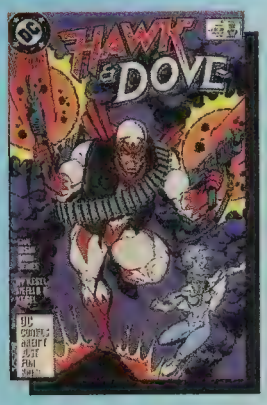
So I thought, "An 'X' book—that's pretty cool." I called Jonathan Peterson, an editor at DC and an old buddy of mine and asked him about doing an "X" book for them. Sometimes I do things just for kicks mainly. Occasionally, bricks need to fall on my head...and I didn't think this one through very well. In the meantime, I did a drawing of these guys and I liked it.

The central character, *Cross,* was a young guy—more "Punisher-esque" if you ask me—with a big scar on his face in the shape of a cross. Around him I put a big guy, who would have had blue skin; a chick with a patch—in color she has purple hair—with a barbarian axe and a gun; and some others.

Cross was accused of being a *Cable*

A LIEFELD PORTFOLIO





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rip-off. In my mind, *Cable's* a 55-year-old man, *Cross* was 30. I did the initial drawing just to show people; then I decided to offer it as a limited edition print, just to test the market. Then, for the ad in CBG, I said, let's throw in that it's coming as a comic book.

I wanted to get into the independent market...and those publishers will tell you that their biggest frustration is not being able to compete with Marvel and DC for audience. I felt I had a pretty commercial-looking product in my hands. Again, not a whole lot of thinking.

Much to my surprise, one day around six-thirty in the morning, my phone rang. It was my editor at Marvel, and he said, "What the heck are you doing?"

"What do you mean?" I asked. He told me Marvel was upset over what had happened. "What's going on?" I always get the tear sheets from CBG about a week after it's published, so I hadn't seen it yet.

The whole Executioners concept was "rebel mutants from the future come to save their past"—it was an environmental message, because there were no mutants until this corporation, GATE Enterprises (Genetic And Technological Engineering), starts polluting the planet. Is this original? No, of course not.

Mutants is not something Marvel can put a lock on.

WIZARD: That's true.

But let me tell you a little story. When I first saw that ad, just flipping through CBG that week, I glanced at it, thought "Marvel has a new book coming out," and went past it. The first thing I recognized was that it was your work; and the typestyle of the logo was reminiscent of past Marvel logos. When I went back and looked at it again, I saw the Image name attached to it. And I will tell you flat out, Rob—perhaps the lack of color is what created the problem in the ad—not only did *Cross* look like a younger version of Cable, but the animal-like character who was also used as the blow-up figure to me was extremely reminiscent of *Feral* and one of the ladies looked like *Domino.* I looked at those three characters and thought, "Oh, boy!" I recognized immediately the same thing Marvel probably did: There will be a confusion in the eyes of the reader.

LIEFELD: The animal character is named *Wildmane,* and I honestly thought people would think he was a *Lobo* clone. Again, I learned a lot from that ad.

I tell a lot of people, for whatever that ad cost—$300—I learned a lot of valuable information I hadn't set out to learn.

WIZARD: Can you boil down what you learned?

LIEFELD: Oh, yeah. Think through what you do before you do it. I think you were one of the guys who thought this was some Machiavellian plot....

WIZARD: I didn't think it was a Machiavellian plot; I didn't think you were planning this....

LIEFELD: It was naivete. Straight out.

WIZARD: I don't think I ever accused you of some ulterior motive.

LIEFELD: There were people who thought there was one. I wasn't angry with Marvel.

WIZARD: I didn't think you were. I thought you had made a terrible mistake.

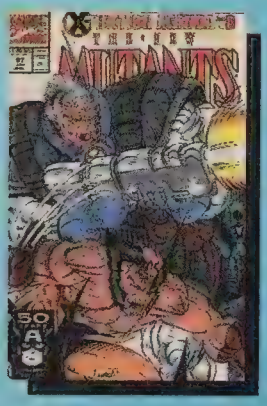
LIEFELD: I don't know about "terrible"...and I still don't know if I would lose in court. I'm still real curious.

But I'm working with Marvel, I'm happy. I grew up on Marvel comics. I was a pretty strict Marvel-DC reader, always looked at both. But Rob Liefeld has to look out for Rob Liefeld.

When I am not hot any longer—which should be any day now; do I believe that? Yes, I do. Comic fans are fickle. I think there are certain things creators do that put them out of favor—like not appear on a monthly basis, because this a "what have you done for me lately" kind of business. Out of sight, out of mind. So when a creator drops out of sight, the readers move on to someone else.

Anyway, when I've had my 15 minutes of fame, I'm going to need to still make a living. I'm going to still need to look out for my family. I'll still have bills to pay. So I wanted to create a property that I would own and make the property important. If I owned *Cable,* we wouldn't

A LIEFELD PORTFOLIO



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TODD McFARLANE Returns With A Vengeance!
McFarlane

SPAWN™
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be having this discussion.

I'm a young guy, I just turned 24. Sometimes I realize my biggest peak has been in my 23rd year! You have to look out for yourself. If anything, I'm just an enthusiastic creator who wants to get as much done as possible in the time allotted. I realize that when the hot period ends, it might actually get more comfortable—because then people can judge me on the quality of the work and not on how much money they can make reselling my work.

As far as the resemblance to *X-Force* or other Marvel stuff is concerned—suppose we had Richard Howell or Jack Kirby or Mark Bagley to draw *X-Force* and the *Executioners* (who are now the *Berserkers)* side-by-side. I don't think a lot of people would have had the same confusion or the same argument. I think Marvel would ultimately like to own Todd McFarlane's style, Jim Lee's style, Rob Liefeld's style. Because I've been a Marvel artist for three years and I draw certain things certain ways, everything I do is similar to Marvel, because it looks "Marvelesque." That's the way I draw.

If you had had any other artist draw those same characters, the resemblance wouldn't have been there...but this is the way Rob Liefeld draws faces, the way he draws bodies. You haven't seen the last of this; it's going to happen again...but not with me.

So, that's the Executioners story. Marvel told me if I didn't drop the plans for it, they would sue me. My first reaction was, "Bulls**t. I'll win." That's how I felt. Was that out of naivete? That morning, probably so. I ad to look at my position: I like Bob Harras, I like working with him, I don't want my relationship with Marvel to suffer because of this. If it really was a vendetta, I'd be in court right now. I'd be testing Marvel to the limits.

Was an implied lawsuit threatened? Of course. But it wasn't worth it. These are my employers—I don't want to be in a legal battle with them. So I put it on the shelf. We had printed up the prints, but the logo on it is *Berserkers* now.

WIZARD: Let's go on to something else.

In that interview, about 18 months ago or so, it says the following: "At times, Harras and Liefeld would rework plots over the phone, even though Liefeld was never given co-plotting credit. Louise Simonson eventually left the title, leaving the writer's position open."

Here's my question—do you think it was fair for you and Bob Harras to rewrite a plot, when the only name going on it as the writer was Louise Simonson, and she didn't know about the rewrite?

LIEFELD: Okay—ready for a crash course in comics?

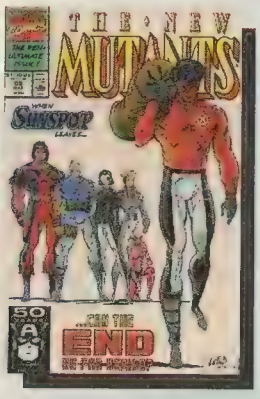
Do I think it's fair when I draw a cover and John Romita Sr. redraws the face two minutes before it goes to the printer? He redraws *Odin's* face because it's not how Romita thinks *Odin* should look. That doesn't excite me; it angers me. Because I didn't get a chance to redo it; they didn't even ask me to redo it.

There's really only one plot that the comment in the interview refers to—*New Mutants #89*, I believe...a story called "The Gift". The kids go shopping for a present for *Rahne* and there's a fight with *Cable* and *Freedom Force.* Bob and I changed the pace of the story, without changing the content. Everything Louise had in her plot happened—but instead of the New Mutants meeting Freedom Force and Cable coming to save them, we had Cable meet up with Freedom Force and the New Mutants bail him out. All the same elements happened. They met—which was the most important thing.

It was a deadline thing. This is no joke—the mutant books are the freshest books on the market [laughter]. It's a wonder the ink's not coming off them as you read. They're produced very, very last minute. Louise was given a chance to redo that plot; but Bob, at the last minute, asked me to do it.

This happens all the time. This wasn't a one-time occurrence. I heard that John Byrne would write a one-page plot for John Romita Jr. on *Iron Man,* then JR would break the whole story down. That's one way of doing it; another way is detailing every single page. Then I, as the artist, have to make decisions...edit stuff down. Even plotting my own stuff, I find I have to edit it down; I

A LIEFELD PORTFOLIO



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plot too heavily. You can't fit in everything you put in the plot all the time. It's edited and reworked.

This wasn't an episode where we had Louise had a character die and we changed that. It wasn't an extreme change.

Have I had my own plots reworked? Yeah. Did I like it? No. Do I realize it's a fact of comic-book professional life? Yeah. Is it unfortunate? Yeah. My joke all the time is "where's the new kid who will come in and tell me what to do?" It happens.

That was not Bob and I going, "Ooooh, a new Louise plot—let's rework it." It didn't flow. Bob thought it was taking too long for the kids to buy the gift.

You know, it's interesting: When Todd McFarlane took over the art on *Amazing Spider-Man* and then moved on to the new *Spider-Man* title, everyone forgot what a dud *Amazing* was two years before. That book was sitting on the shelf; there was no excitement where *Spider-Man* was concerned. Now, let's take that, triple it, and you have what *New Mutants* was before I came on it. Fact: It was sliding down in sales, fast. It's like the sales pole was greased and their name was on it. I've said this before—it would be wonderful if there were a comic-book publisher out there just producing comics for all our mutual enjoyment and they didn't worry about how much money they made. This is a business, they want their comics to sell well. When I was brought in on *New Mutants,* Bob said, "Let's do some new stuff."

I wish I had this recorded: Bob said to me, "I want to bring in a new central figure; make him a new teacher for the *Mutants.* Give him, maybe, a bionic eye." I took that and sent him four sketches—incorporating a bionic arm, the eye, everything. Bob said, "Let's call him Quentin." I said, "Yucch!" I had already put Cable down as his name on the sketches. Then in Louise's plot, after being told his name was Cable, he was called Commander X throughout. I said, "If this guy is called Commander X, I want nothing to do with it." That seemed ridiculous to me.

Sometimes people say I'm difficult on things—the stuff I push for is important. On *Hawk* and *Dove,* I gave *Kestrel* a costume; they wanted to put him in an overcoat and make him a "Hitchhiker" type. I said, "No—comics is visual. You put spandex on a guy in movies and it looks funny, but in comics it works. This guy is very visceral? Let's give him a costume that portrays that." They didn't want to show *Dove's* hair—they took the absolute worst sketch I gave them. The only difference between the old *Dove* and the new one before I came on board was the breasts. I said, "She's a woman, let's give her flowing hair."

So, there's stuff I fight for. Why? Because I'm gonna get more enjoyment from it? Yes, but I think the mass audience we're reaching will as well.

I've told Bob Harras that if anyone should share creator credit on *Cable* with me, it's him. Bob told Louise, "I want this character in there." I can understand that she didn't want the character, but the book was dying. When I came on, it was doing about 110,000 in sales, in a period when the upper tier books were averaging 200,000. At 70,000, it would have gone direct-only. They wanted to pump that book up. All the other mutant books were doing much better than New Mutants.

The current power of Liefeld's art is reflected in the popularity of his characters and attention given to his work by distributors such as North Wind Distribution, Inc., above.

I realize the writer wasn't pleased with what happened, but there was a reason for all of it; it wasn't just "Let's make life hell for the writer."

WIZARD: Let me move on to another quote.

Quoting you directly—"To me, pages that excite me have something that draws my eye, what I call an anchor. So, when I design each of my pages, I try to work in an anchor. Some people say I sacrifice story-telling, I don't know, but I do try to make each page visually exciting."

I have heard, from people who I trust to some extent, that a large part of the reason for designing pages the way you do is that they sell better in the after-market, not necessarily because they're better pages for the comic book in question. And this is not just applied to you, but to many current artists.

LIEFELD: That's not true. I can deny that flat out. I have a stack of *X-Force* and *New Mutants* artwork I haven't even attempted to sell to prove that.

Some people do rely on the art sales as income. I've never been concerned with that. I do it for the design of the page. Do I want to tell good stories? Do I have good stories to tell? Yes. But, nowadays, with a couple of hundred books on the market—last week, 41 books came out. If they were all good stories, which ones are going to get the reader's money? Which books will he take home? It's the art. When I was a kid, I'd buy anything Perez did, anything Byrne did. There were certain things

they did that I enjoyed.

An anchor could be a large eye or a big nose. It doesn't always have to a voluptuous shot of some babe or a big shot of *Cable* and a million guns. It could be a good establishing shot. But when the reader opens the page, they should be able to see something attractive and want to go deeper into it. I laugh when people say, "What is this—Marvel Pin-Up?"

There are other reasons why those pages are done—deadlines, for one. Sometimes, when you're under the deadline gun, it's faster. That's the last reason we do it. You've got two days to pencil ten pages? Okay—boom! Here's a head shot, boom! here's a head shot, and you get it out. You also try to make it work within your story at the same time.

Another artist I got into in college—and I always enjoyed all his creations, but really didn't respect him as much as I learned to—was Jack Kirby. No one does as big stuff as he did—boom, boom, boom! Double-page splash of a guy's face.

No—the last reason I do that is for resale. I just want it to look attractive. For every big shot I give, I go in and do a couple of six-panel pages. John Byrne once said that he and George Perez did the same amount of story-telling per page: George chose to do it in nine panels, John chose to do it in four. I choose to do it in three. If you can pull it off, pull it off.

WIZARD: This last quote takes us back, full circle, to what we began with in this interview: "Liefeld feels that the independent market is a way for him to test whether or not it's his talent or the Marvel masthead that's selling his comics. 'When I go to the independents, I want to do the same kind of book as I do for Marvel. Fans won't be disappointed.'"

My question: Isn't it possible that by taking that attitude you are limiting yourself, saying, "I'm going to do superheroes because superheroes sell"—and you're never going to find out whether or not your style, your name, your ability to draw might attract attention to anything you do, even if it weren't *Youngblood* or *X-Force,* or something like that?

LIEFELD: First of all, let's establish that you really don't know me at all.

WIZARD: I'll grant you that, but...

LIEFELD: ...so how would you know that all I ever wanted to do is superhero books. That's what I enjoy—it's what I enjoyed growing up, what I enjoy now in other media.

Take into consideration that I'm only 24 years old. Let's say I hang around in this industry for 20 years, which is very possible. I'll grow with my work. When the time comes and I want to do a serious subject, I'll do it. I don't make decisions on a financial basis. I don't have to do superheroes; I have other ideas that are more science-fiction oriented, more horror oriented. But they're all action-based, fast-paced—that's the kind of stuff I do.

If you're looking for highly intellectual, thought-provoking, stimulating material, I'm probably the wrong guy to go to. The worst thing I could draw is an adaptation of Romeo and Juliet—it would put me to sleep, it wouldn't be my best work. If I was saying that Youngblood is intellectual fare, then I can see the disappointment. But that's not what I'm doing.

As far my stretching, I'll definitely stretch. The only way to grow is to keep stretching...but that all comes in time. When I get this out of my system—if I get this out of my system—then I'll move on to something else. Youngblood does have a lot in it that's darker and grittier than standard Marvel Comics fare...and some that's a little lighter than standard Marvel Comics fare. It's more the kind of comic book I want to do. I am limited, to a certain extent, as to what I can do on *X-Force; X-Force* is not the book I grew up wanting to draw. The book I grew up wanting to draw is *Avengers. X-Force* just kind of happened; *Cable* became bigger than anything and ran away. We had to run to catch up to him. I created secondary characters who became more popular than the lead characters. So Marvel wants to spin it off.

Wouldn't I be a fool to turn that down? It's a good move for my career. But Youngblood is more the book I want to do. Do like *X-Force?* Do I enjoy it? Yeah—but I probably enjoy *Youngblood* a little more at this point.

I don't think I'm limiting myself yet. If I made a blanket statement, "This is what I'm going to do—superheroes—for the rest of my life," then I'd certainly be limiting myself. But I think you have to realize there are certain things that people like to do and this is what I like to do—not necessarily superheroes, but high action-adventure.

I'm only in my fourth year of doing this. I plan to grow and stretch; I think people should give me some time.

A dark, nihilistic character, DEADPOOL is typical of the quirky personas Liefeld thrives on.

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INTRODUCING

HANK KANALZ

by Eric Stephenson

"My official title is scripter"

One of the biggest hits so far this year is *Youngblood*, the vanguard title from Image Comics Press. While all of fandom is obviously aware of creator/artist Rob Liefeld's contribution to what is now the best selling independent comic ever, it would be a fair bet to say most fans haven't heard of Liefeld's collaborator on the hot new Image series, Hank Kanalz.

Formerly a frequent contributor to *Comic Scene* magazine, Hank's no stranger to the comics interview. This time, however, he's on the other side of the table...and *Wizard*'s got him!

"My official title is scripter," Hank explains, referring to his duties on *Youngblood*. "I dialogue the book. Rob gives me a pretty free hand with the characterization, so long as I don't stray too far from what he's got outlined. It's a lot like doing a puzzle, trying to figure out how it all goes together; there are a number of different ways to go and you've got to pick the one that fits the best. It's a challenge."

"Rob's a lot of fun to work with," he adds. "He believes in letting people express themselves creatively and he doesn't stifle people. He does have certain guidelines set for his characters, but as long as you adhere to that, it's a piece of cake."

While *Youngblood* may be the most high-profile project Hank's ever worked on, he's not new to comics. "I started out with a bonus book in *Flash* #19," he

says. "It was the origin of Mike Baron's Blue and Red Trinity. After that, I did some fill-ins under (DC editor) Jon Peterson. I did various things, none of which have yet to be used."

Only a sophomore in college at the time, Hank eventually decided to concentrate on finishing school rather than writing comics. "Comics just kind of dropped off my priority list," he admits. "About a year out of school, I was doing computer graphics production in Hollywood and although I had some comics proposals in development, nothing really came up." It was his friendship with Rob Liefeld which finally drew him back to actively pursuing his goals as a comics writer.

"I met Rob in 1985, when I moved from California to Dallas," Hank recalls. "Both of us really liked comics and we talked about doing some of our own one day. Rob had this idea for *Youngblood* and he showed me his character designs, the background information and stuff like that; we ended up fleshing it out together. We did a ten page comic and a pretty comprehensive proposal. We were 17 or 18 at the time, and we wanted to take the comics world by storm."

"Rob's pages from that proposal got him his first work and I landed the bonus book from DC's Barbara Kesel. Rob really wanted to do *Youngblood*, but his schedule just didn't permit it at the time, so it was more or less put on the back burner. Then, about two years ago, Rob approached me again about scripting *Youngblood*. He was pretty committed to it and we finally got rolling on it in 1990."

In addition to Youngblood, Hank will also be working on Brigade, an Image series with strong ties to the dual Youngblood teams. "Originally," he states, "Brigade was a small group within Youngblood, back in 1986—the original story. A lot of characters you'll be seeing in Brigade were part of Youngblood. Basically, Brigade has evolved into a privately-run organization led by a character called Battlestone." Hank also points out that, although not present in previous drafts of Youngblood, Battlestone evolved continuity-wise from Youngblood's team leader. It was Battlestone's exit from Youngblood that made way for Shaft's induction as leader of the "home" or "FBI" team.

Hank explains that *Brigade* will initially be a four issue mini-series co-plotted by Liefeld and newcomer Marat Mychales, who's also making his debut as penciller. Hank will once again handle the scripting duties. "Basically, *Brigade* will introduce readers to the characters, as well as a recurring villain," he says. "The mini-series will prepare everybody for the regular series, which I'll be plotting with Marat and scripting myself. Right now, it's tentatively scheduled to come out around Christmas."

Although Hank promises plenty of action and adventure, he's also eager to point out that *Brigade* is going to be more character-driven than some might expect. "Marat actually approached me and asked if I'd mind doing it that way," he chuckles. "That's fine by me, because I've been told that's my strength—stories with character bits—rather than overall action stories."

Hank's involvement in the Image Universe doesn't end with his *Youngblood*-related assignments. While there are currently no plans for Hank to team up with Image creators such as Todd McFarlane, Jim Valentino and Erik Larsen, Hank is actively developing other concepts for Image. "There are two projects we've talked about," he reveals. "Obviously, the '92 schedule is pretty full,

so we're looking at doing something in 1993. Nothing is definite yet, but one project I might be dong for Image is called *Runaway* with penciller Jerome Moore. There are some continuity things that need to be worked out before it can fit into the Image Universe, though.

"There's also another book, called *L.A.W.* (which stands for Land, Air, and Water)," he continues. "It's a strike force I've created for Image that'll probably be out in 1993. Rob will probably have some characters in the book, too. It's basically a small team book...with lots of people in it!"

With things going as well as they are, though, does Hank have plans to work outside of Image? Yes, he says. "I also have two projects in development at other companies. One is tentatively titled *Masquerade* and the other is a Titans-related project for DC. I'm really tired of being in development all the time. I'd really like to push these things through."

Although Image has garnered its share of negative reactions from certain quarters of the fan press, based in many cases on what some see as a shortage of "true" writers at Image, Hank remains unaffected. "I think the press and fandom at large have been quick to jump on Image for a number of reasons," he comments. "It's mostly out of misinformation, though. Many writers have approached us and have been approached by Image to do future projects. I think people are going to be surprised with what Image puts out. I think they're gong to be pleasantly surprised."

"I've always wanted to write and I've always written," he continues. "But I haven't always wanted to do comics. I got really involved as a fan and started writing fan fiction and I got very positive feedback from people. Someone suggested I try my hand at writing comics once and I did, I found I enjoyed the medium. When your work gets positive feedback, you tend to continue doing it. Which is not to say I know it all, either, because I don't. I wouldn't want anyone to get that impression. I'm still new at this and I'm still learning."

Despite the presence of such creative heavy-weights as Todd McFarlane, Chris Claremont and Jim Lee on the Image roster, Hank seems amazingly relaxed with his position as "new kid on the block." "It's very exciting," he admits. "I think it's great that my 'big break' is mixed in with these names. I'm honored that these talented creators have enough confidence in my work to allow me to script Image's flagship title."

OTHERWISE, THIS WOULDN'T BE FUN, COUG!
--THIS GETS ME PUMPED!
TOO RARE FOR MY TASTE.
I GOTTA ADMIT--

THE ORIGINS OF

YOUNGBLOOD™

by Pat McCallum

What is Youngblood? Well, they're the newest brainchild from the creative mind of Rob Liefeld. They're the government sponsored superteam of the Image Universe and also the biggest stars their world has ever seen. These media darlings have costume designers, speech writers, P.R. people, you name it. But not only is Youngblood a fresh new way to do comics, it's the genesis of the entire Image Universe, one that will soon have the creations of Jim Lee, Todd McFarlane, Erik Larson, Whilce Portacio, Jim Valentino and Marc Silvestri. So we know what they are, but not who they are. So, to shed some light on the team, here's a Youngblood roll call.

This branch of Youngblood is the home team, and they handle all the problems within the U.S., like Hostage situations and super villain related crimes.

SHAFT - The team leader. No super powers, but is one of, if not the best marksman in the world. Can turn any weapon into a lethal object, but prefers to disable or kill his opponents with arrows he lets fly from his longbow.

BEDROCK - The massive stone-like giant can crush any opposition in his path, and just try to harm this guy with his invulnerable skin. Though he has the power to move mountains, Bedrock's a gentle soul with a heart of gold.

COMBAT - From the planet Katella comes this butt stomping alien with a no nonsense attitude. Combine his super tough battle armor, super strength and his keen sense of strategy and you have a warrior that truly lives up to his name.

CHAPEL - Stand back. This ex-C.I.A. mercenary specializes in blowing big holes in things with exceptionally large guns. Though possessing no superhuman powers, Chapel is definitely one dude you don't want to mess with.

VOGUE - Strike a pose, but don't stand still too long. Actually, it wouldn't matter if you were still, or moving, or whatever. This beautiful martial arts expert will kick the crap out of you no matter what you're doing.

DIEHARD - He is the product of a government experiment, and may be the most powerful member of Youngblood. His enhanced speed, strength and stamina, coupled with the powers of flight, has made him almost an unbeatable foe.

The second branch of Youngblood is the away team, and they handle missions outside the U.S. Be it a rescue, assault or reconnaissance mission, this team can't be beat.

SENTINEL - Team leader. Having invented his own power suit, Sentinel is capable of flight, is near invulnerable and can fire powerful energy blasts to scatter his foes.

BRAHMA - This oversized powerhouse can flatten even the toughest foes. Whenever you're in a tight spot, you can count on Brahma to force open any situation that's squeezing you tight.

RIPTIDE - Not only is she drop dead gorgeous, but this beauty has complete control over water, and can create Tsunamis and water spouts, all from her magically based power.

PHOTON - From the plant Valencia, Photon can fly loops around anyone and can squash any opposition with the lethal force blasts he fires with deadly accuracy.

PSI-FIRE - Possessing telepathy, telekinesis and pyrokinesis, Psi-Fire is possibly the most dangerous member of Youngblood. He may be a member of the team, but he's a loose cannon who follows nobody's rules.

COUGAR - The ferocious, at times almost animalistic Cougar mows down anyone foolish enough to get in his way by moving at dazzling speed and overpowering them with his superior strength and fighting skills.

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CABLE

Where He's Been: Past, Present, and Future...

by Patrick McCallum

One of the hottest characters to come out of comics in quite some time is Cable, the mysterious leader of X-Force. Created by Rob Liefeld, this mystery man has taken the comic world by storm, but what do we really know about him? This article will explore what little is known about Cable, and maybe shed some light on a somewhat confusing storyline.

Hundreds, possibly thousands of years into the future, the man known as Cable sits at his command chair. Aided by robotic servants named after the now deceased X-Men, he discovers that Sam Guthrie, a.k.a. Cannonball of the New Mutants, is destined to become a Highlord (as to what a Highlord is, we haven't a clue, but apparently it's important enough for Marvel to revolve Cable's entire origin around it). Knowing how dangerous it was to be a mutant back in the 20th century, Cable returns to the past (we learn that time travel is a little hobby of Cable's), to protect young Guthrie, vowing, "...if a boy would be king, then a boy needs to learn how to be a man." With that, Cable journeys to our time.

This is where the story gets a little fuzzy. The Cable storyline picks up with Cable hot on the heels of the Mutant Liberation Front. Exactly what transpired between Cable's arrival in our time and when we first see him in the pages of *New Mutants* can only be pieced together from the few innuendos tossed around in his early appearances. We can assume he was tracking the MLF in an attempt to prevent them from carrying out their terrorist acts.

On one such raid, the MLF (consisting of Forearm, Tempo, Reaper, Zero, Wildside, Thumbellina, Strobe, and led by the mysterious Stryfe) attempts to kidnap Rusty and Skids, two wounded mutants who were held prisoner by the U.S. Military in a prison hospital. In an attempt to save the wrongly imprisoned kids and bring the MLF to justice, Cable confronts the MLF, only to be defeated in battle and have his bionic left hand melted off. As the MLF makes good their escape with the kidnapped Rusty and Skids, the unconscious Cable is taken in to custody by U.S. soldiers and Freedom Force, the now-defunct government-sponsored mutant team.

Awakening in a cell, Cable finds himself under a

CABLE ™ & © Marvel Entertainment Group, Inc.

barrage of questions by Freedom Force—accusing him of actually working with the MLF! Not one to take insults (or imprisonment) lightly, Cable escapes his cell, defeats FF members Pyro and Blob, and escapes in a stolen helicopter with Freedom Force in hot pursuit.

Headed towards Manhattan, Cable attempts to make contact with X-Factor, only to be shot down into the Hudson River. Barely escaping the crash of his chopper, Cable swims to shore. Freedom Force doesn't give up so easily, however. They renew their pursuit on foot, giving chase through the streets and alleyways of Manhattan.

In the meantime, the New Mutants are out shopping for a present for Wolfsbane. When they hear the sounds of battle, they go rushing to the scene to see if they can help. Freedom Force has caught up with Cable, and the Mutants find them in the process of paying Cable back for all the trouble he'd caused them.

Seeing the odds, the New Mutants help Cable out and the tide slowly turns in their favor. With Freedom Force soundly defeated, Cable leaves with the New Mutants. Seeing that they're teacherless and leaderless, Cable sees an opportunity to solve a lot of his problems at once. The kids need a mentor and leader, and he needs soldiers for his war against the MLF. Also, what better way to keep tabs on Sam Guthrie than to be his leader? The kids accept him, and with this new arrangement, Cable and his young team move to the underground remains of the Xavier's School for Gifted Youngsters (the former HQ of the X-Men), which was destroyed during the "Inferno" storyline some time ago.

Using the still-intact Danger Room and the living quarters underground, Cable reshapes the rag-tag New Mutants team into a formidable fighting force, and eventually a military unit. But not everything goes that smoothly. Wolfsbane, Sunspot and Rictor quit the team, and Warlock is killed.

In place of these "casualties," the new characters Shatterstar, Warpath, Feral and Domino join, adding a much more ferocious and military feel to the team. So with a new roster, a new attitude and a feeling that the school isn't that safe (since a lot of X-Men villains know of its existence), Cable and the New Mutants leave, also leaving behind Professor Xaviers dream of mutants living peacefully with others. X-Force is born.

As X-Force, this band of trained soldiers has cut a fearsome path through the Marvel Universe, and has become a team that's feared by the villains that they hunt. X-Force doesn't take prisoners, y'see...they execute them. Masque, Black

Tom Cassidy, the Morlocks and the MLF have all felt the painful sting of X-Force. Where the other mutant teams like the X-Men, X-Factor and Excalibur would settle for just defeating their foes, the enemies of X-Force are lucky to escape with their lives. Few return to menace the young mutants again.

But for all we know of Cable, so much more remains a mystery. His past is shrouded in questions and controversy. Is he in fact Nathan Summers, the son of Scott (Cyclops) Summers and Madelyne Pryor?

That special infant was infected by a plague from the villain Apocalypse, and the only way to save his life was for Cyclops to send his son into the future where the advanced medicine and technology could cure him. Is this the same future that Cable hails from? Do Cable's seldom-used telekinetic powers come from his mother, Madyline Pryor, who was a clone of Jean Grey, a telekinetic? It's a definite possibility.

Going back an unrevealed number of years, it's shown that Cable was the leader of yet another military outfit, the Wild Pack—a team consisting of G.W. Bridge (who is now a SHIELD agent hunting Cable down), Hammer, Domino, Grizzly and Kane (the new Weapon X). The purpose of this team, who put them together, and what caused them to split up all remain to be seen.

Some time during that period, Cable had also made a very uneasy relationship with Wolverine, yet nothing on that has ever been revealed. He's also built an incredibly bad relationship with SHIELD, and the outstanding warrants for his arrest have Cable (and now X-Force as well) fugitives from the law. His no-nonsense shoot-first-and-ask-questions-later attitude has even made him an outcast from his fellow mutant teams. Perhaps an unrevealed power of Cable is to estrange everyone around him? Hmm...

Yet, with all of this craziness running through Cable's life, one thing stands out more than anything else. Stryfe, the leader of the MLF, looks identical to Cable. The streaked hair, facial scar, bionic eye...everything is identical. It's not likely that they're the same person. They have fought each other on several occasions, though theories have sprung up concerning robot doubles (a-la Doctor Doom), brothers, and even the seldom-used "alternate-timeline, evil-doppleganger from the future" scenario. But what's the truth behind the smokescreen that surrounds Cable and those around him? With the current storyline running through *X-Force*, as well as the upcoming *Cable* mini-series due out this summer, we can expect some of our questions to be answered. But, knowing Marvel, *only* some.

X-FORCE and THE NEW MUTANTS
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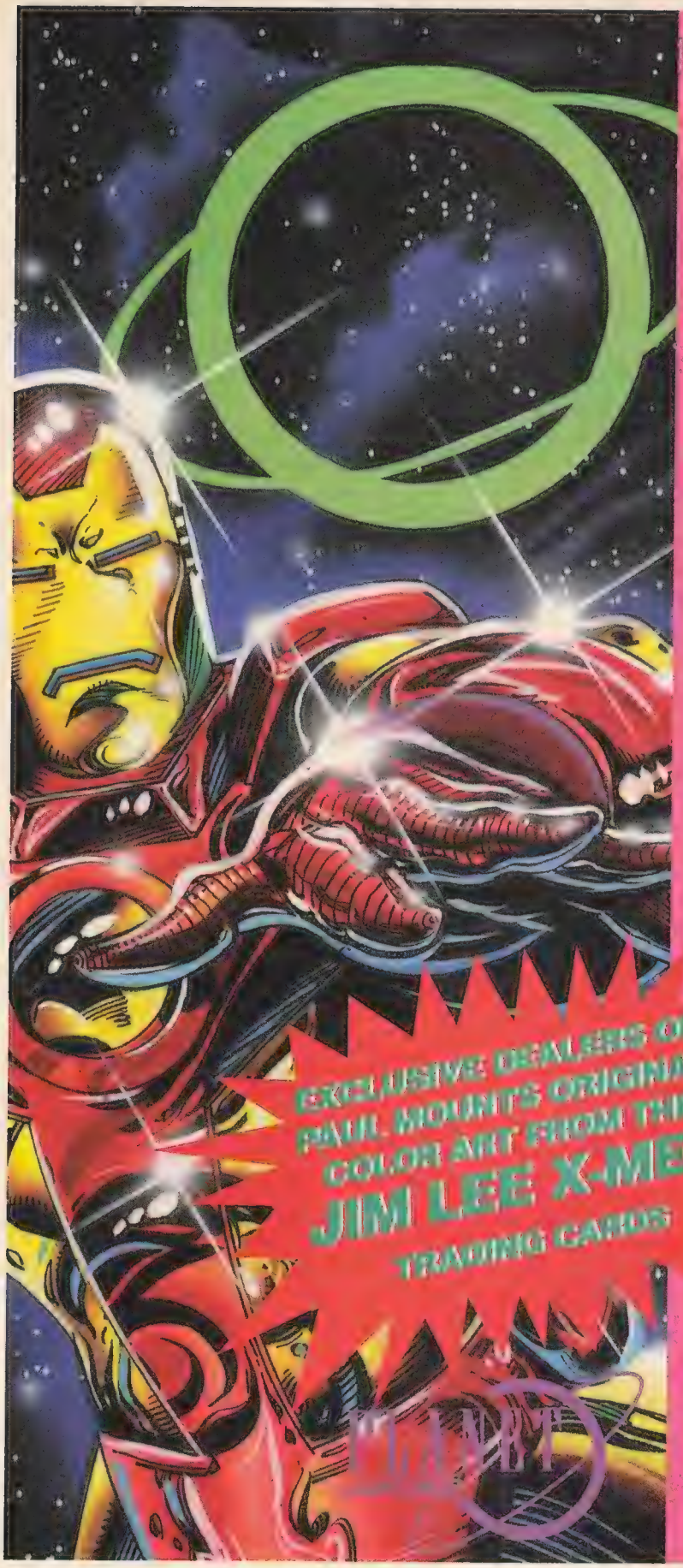

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By Greg McElhatton

Of Webs and Warriors

If two years ago you asked the average comic-book reader, "Who's Mark Bagley?" chances are you would get a blank stare. But since then, Bagley has risen to comic book stardom, first with his pencils on *The New Warriors*, and more recently on *Amazing Spider-Man*.

While each penciler gets his beginnings slightly differently, Bagley has a claim that no one else can match. "I won the Marvel Try-Out Contest," Bagley laughs. "Basically, for winning I got a trip to New York City. I met all the editors, and had my name on the list of artists to call. They're also supposed to publish the book that we finished—I think this year is when they're planning it."

After winning, Bagley's first assignments were in Marvel's ill-fated New Universe line. "I did a couple of issues of *Nightmask*, some *Star Brand*, and then an issue of *Psi-Force*, which was really important, because that's when I first worked with Fabian Nicieza," Bagley recalls.

It was with writer Nicieza that Bagley first received fan recognition when they worked on *The New Warriors*. "At first, I really didn't want to work on *New Warriors*," Bagley admits. "I mean, it had Marvel Boy and Speedball in it! But Fabian kept telling me what a great book it was going to be, of all the plans that he had for it, and his enthusiasm was contagious, and the next thing I knew I was agreeing to work on it with him."

To almost everyone's surprise, *The New Warriors'* sales shot up amazingly, thanks to strong stories and artwork that had people coming back for more. While most sales jumps have to do with a change in writer or artist, after inker Larry Mahlstedt joined the book with the third issue, there was no change in the creative team—but sales continued to grow. People just couldn't get enough of Nicieza and Bagley.

It was during this period of growth that Bagley landed his second big assignment—to be the new penciler on *Amazing Spider-Man*. "It's almost hard to get over that I'm drawing Spider-Man—when I was a kid, he's the one that I wanted to draw. When editor Danny Fingeroth offered me the job, I jumped at it in a second."

Bagley fans are in for a bit of a shock however—he's leaving *The New Warriors* after issue #25. "Fabian and I got in a fist fight, and we hate each other now and . . ." Bagley jokes. "But seriously, the only reason why I'm dropping *New Warriors* is because of time. Drawing a team book is so much harder than drawing a book like *Spider-Man*. Drawing so many characters, with really dense plots is a lot of work, and something had to give. I'm going to miss working on *New Warriors* —I had a real blast working on it. Without a doubt, it's the most fun I've had working in comics to date.

"On the other hand, I really don't want to have to rush a book, and that's what I was having to do when the biweeklies came up on *Amazing Spider-Man*. It didn't help any that there were

"There are really three parts to a comic book, each part equally valid," he points out. "The first part is the plot of the comic book itself. The second is the actual art itself, and the way that the artist tells the story. "

five guest stars on *Amazing*, which made it essentially a team book after all. I would like to have it where I can devote a lot of time and effort into making the book look the best that it can."

Of course, there is also a certain allure to working on the wallcrawler's flagship title. "When you talk to someone and tell them that you draw comics, they're going to say, 'Oh, which comic do you draw?' And I'll say, '*New Warriors*,' and get a blank stare in return. But when you say,'*Amazing Spider-Man*,' they'll know who I'm talking about, and it's a really nice feeling," Bagley reveals.

Working on the two books each has its own feel as well, Bagley says. "When I worked with Fabian, we had almost an instant rapport. A lot of the book's elements like costume were my design, and a lot were Fabian's. Fabian loves to design costumes, and he would often send me suggestions. If I used them, that was great. If not, he wouldn't take it personally. I mean, Fabian's a maniac! He's always going, 'Hey, let's do this,' and trying out new, crazy things. The two of us worked together quite a deal on it, and had a lot of fun doing so.

"With David Michelinie, it's more of his book, which I knew before I went into it. David's been on *Amazing Spider-Man* for years now while, with Fabian and *Warriors*, it was a brand new book. As a result, David's very protective of his plots and how they happen. I don't feel as comfy calling him up with suggestions and ideas yet, but we're getting there. It's a very different relationship, but one that has been working very well.

"He's also a lot more serious than Fabian was, which is also very good. He also writes the kind of story that I like to draw, one that's super-villain oriented. With the other Spider-Man books, it's more gang warfare, or the Lobo brothers. On *Amazing*, when it's not the Scorpion, it's the Rhino, or Venom, or Doctor Octopus. I even had

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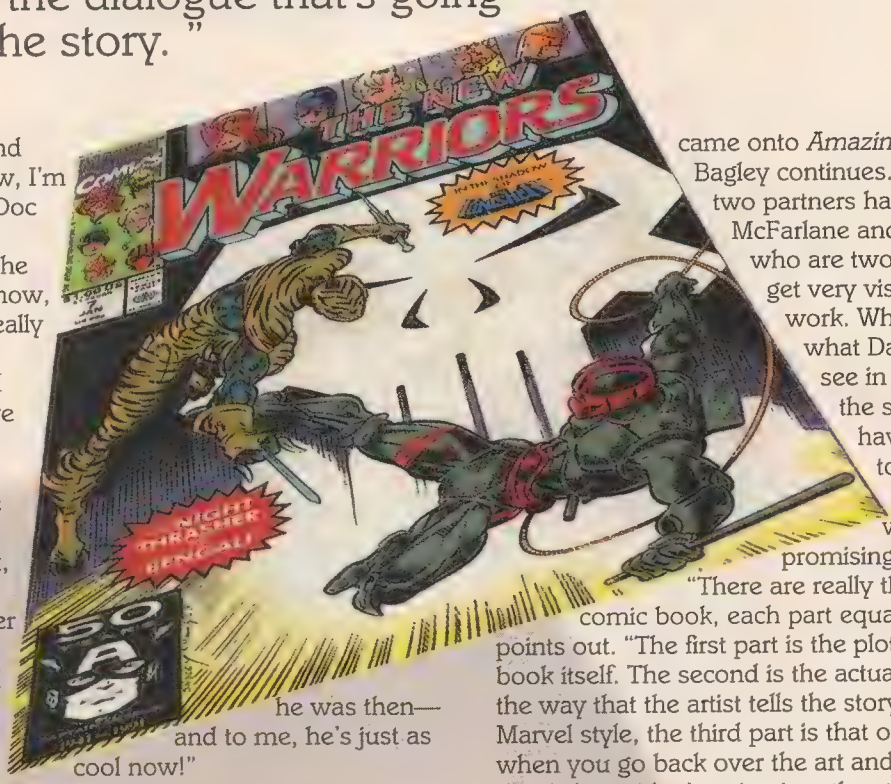
"Using the Marvel style, the third part is that of the scripter—when you go back over the art and actually write the dialogue that's going into the story."



to stop and say, "Wow, I'm drawing Doc Ock!' I'm drawing the Shocker now, and it's really weird, because I must have been ten years old when the Shocker came out, and I remember thinking how cool he was then—and to me, he's just as cool now!"

With the growing number of artists becoming writers, an almost inevitable question comes up: Will Bagley follow the other big-name artists and write his own material in the future? "I don't have any aspirations to write," he's quick to point out. "I've had schooling, and I think that if I sat down and really worked on it, I could write a story or two, and have them be good enough to print. But working on a monthly book, that's another story. There's no way I could write stories month after month and make them all really good, instead of resorting to fight scenes.

"Of course, there are some talented artists out there who can write very well. Frank Miller, John Byrne . . . both have proven themselves to be very talented writers in the field, who are asked to write things without drawing them as well. But that kind of talent isn't one that comes easily.

"David Michelinie and I talked a lot about the writer/artist relationship and how it works when I came onto *Amazing Spider-Man*, Bagley continues. "David's last two partners had been Todd McFarlane and Erik Larsen, who are two who like to get very visual in their work. What I do is draw what David wants to see in a story, and at the same time, have the freedom to draw it in a way that I like, without compromising David's plot.

"There are really three parts to a comic book, each part equally valid," he points out. "The first part is the plot of the comic book itself. The second is the actual art itself, and the way that the artist tells the story. Using the Marvel style, the third part is that of the scripter—when you go back over the art and actually write the dialogue that's going into the story. If the person who's doing the visuals ignores the plot, then you screw the scripter—and that's not my job. My job is to tell the story, but in a way that works for both myself and the writer. There's no other real way to go about it."

Still, Bagley admits, that can't stop him from creating stuff with the cooperation of the writer. "Originally, David wanted Carnage to be a red version of Venom—since Carnage was created from a piece of Venom. But I was thinking that since Carnage is really different, we should have an image that's visually striking, to make sure that people know they're different.

"My first design for Carnage was actually pretty similar to Venom—it was the black suit, but instead of a normal spider symbol on the chest, there was going to be a red smear—like a spider had been crushed on his chest, and really bloody. But somehow I think that wouldn't make it by everyone,"he laughs. "So the next version I

"In a couple months, I'll be four or five issues ahead with *Amazing Spider-Man*, and I'll be able to start calling editors and asking for projects like fill-ins, mini-series, graphic novels, things like that. I've already had a lot of offers... "

came up with was the one with all those swirls and a kind of creature-face motif. It looks really neat, but it's also a real pain to draw! Still, I'm really proud of Carnage—I mean, he's the first Spider-Man villain that *I* got to create! It's a real ego boost, that's for sure."

Every artist has influences that helped shape the way they draw and perceive art, and Bagley has his own special artists that he had looked up to. "I grew up with John Buscema and his art on *Silver Surfer* and *The Avengers*," Bagley reminisces. "Gil Kane's run on *Spider-Man* was *truly* amazing—I'd say it was perhaps the best run Spidey's ever had. I've had a lot of influences, and since I'm still developing my own style, it's interesting bringing them in—Will Eisner, Alex Toth, people like that.

"But at the same time, there are other artists that I really admire, like Jim Lee, and that's almost a conflict of artists," he notes. "I want to be able to tell a story like Buscema, but at the same time there's that appeal of big visual shots that Jim Lee is famous for, with splash pages and having two or three panels per page. Visually, it's very exciting, but it's tough to tell a story that way."

On the other hand, Bagley indicates, perhaps our memories of those golden days of the '60s are a bit skewed. "When Jack Kirby and John Buscema were at their best, they were only doing three to five panels per page—not many people remember that. Until recently, it was always five to eight panels per page. Now, Lee's brought back a lot of attentions and appeal for less panels per page.

"Still, I've just finished working on a court scene for *New Warriors*, where Marvel Boy is on trial. It's nothing but people sitting in a court room, with me drawing it using different camera angles of people in the same position. But once I've finished the page, I feel just as satisfied as when I've finished a splash page—it's just as much fun."

Now that Bagley is back to one book a month, invariably we'll be seeing his hands elsewhere. "Drawing *Amazing Spider-Man* is the one assignment I always wanted as a kid. But in three or four years, I could very well be sick of it and want to move on. Drawing Spider-Man is great when it comes to royalties and recognition—but at the same time, I have to work with someone I like. If the person's a pain, I'd quit. That's why I'm so glad to be able to work with people like Fabian and David.

"In a couple months, I'll be four or five issues ahead with *Amazing Spider-Man*, and I'll be able to start calling editors and asking for projects like fill-ins, mini-series, graphic novels, things like that. I've already had a lot of offers, which I've been forced to turn down, which always hurts."

Bagley's outlook on his work is one of enjoyment, an attitude that has remained with him after a slow start in the industry. "I do it because I love it," Bagley says. "If you're doing something that you don't like, it'll show. I draw because I love to draw—and I hope that when people look at my art, it's evident to them just how much I enjoy what I do."

THE AMAZING SPIDER-MAN ™ & © Marvel Entertainment Group, Inc.

Happy Birthday,

by Patrick McCallum

Wow! My buddy, the Amazing Spider-Man, turns 30 this year. It's pretty weird thinking he was swinging his way through New York, battling such villains as the Rhino, Mysterio and the Scorpion eight years before I was born. Golly!

The earliest memories I have of the wondrous wall-crawler are of going to my local 7-11 every Sunday with my father, along with my older brother and sister. There we would partake of cherry Slurpees, marvelling at the spoon/straw that came with it (who invented that? Truly a leap in human technology). What made those trips so long ago (What was I? seven or eight years old?) stand out in my mind so vividly are the massive cups the Slurpees came in. Adorned on these monstrous tankards were various Marvel characters, all of which were cool, but one caught and held my eye. There was this "Spider-Man" guy, and he had the coolest costume. He didn't have a cape, big boots or even a hole for his mouth - he was completely masked! And the name, "Spider-Man," oooo, how cool was that? So I was hooked.

My foray into Spider-Man started with a copy of *Spidey Super Stories*, an issue where Dr. Doom clones my hero and makes an evil version, complete with an opposite-colored costume—blue where it should be red and vice versa. (Now, 14 years later, I'm trying to find that comic. I've purchased a ton of back issues, have even been fortunate enough to add a copy of *Amazing Fantasy* #15 to my collection, yet still that *Super Stories* issue eludes me.) I quickly became Spider-Man's biggest fan and, looking back, I guess I showed it. The guy who owned that 7-11 where I bought my Slurpees and comics gave me this really cool Spider-Man display. It was a cardboard, double-sized picture of Spidey (about 5' tall) swinging while holding a Slurpee. To me, it was a dream come true.

When I got a little older, I moved on to *Spectacular Spider-Man* and *Marvel Team-Up*. Here I was introduced to a host of new Marvel superstars, yet the web-head remained my main man.

Years passed, and I drifted away from my arachnid friend, until I happened upon a copy of *Spider-Man And His Amazing Friends* at a local convenience store, which brought back a host of old memories. I plunked down some spare change and found myself reintroduced to a character I had so dearly loved. There he was fighting alongside two cool-looking super heroes (I had no idea who Firestar and Iceman were, but I liked 'em anyway), and they were battling one of my all-time favorite bad guys, the Green Goblin! I was hooked. The Marvel Universe was once again open to me. Spidey and I were friends once more. I watched him battle menaces like the Rose, Firelord, Juggernaut, and a host of other baddies. I watched with baited breath as new menaces like the Hobgoblin were introduced, and Spidey even got a change of threads! Yet with all this going on, I began to notice a change in the Spider titles. They were giving up the light-hearted feel of the books in exchange for dark and gritty stories, and Spidey soon became a stranger to me. His new black and white costume just wasn't the same, and I missed those old simpler days where Spidey wasn't so cold and dark. I once again drifted away from the comic world.

Several years passed and I found myself cutting class in high school. I was sitting alone in the school's library, thinking of a way I could make some money

Buddy!

when it hit me. I'll sell my comic collection! Yeah, that was the original idea, but it didn't work out that way. Just thinking about my collection led me to recall the hours I spent accompanying Spidey as he swung through the canyons of New York, facing monstrous villains and sorting out one hell of a messed-up personal life. That's when it hit me: I've liked Spidey so much through the years 'cause he's a lot like me. No, I don't have the proportionate strength of a spider, nor am I anywhere near being a scientific genius, but we are kindred spirits. All through my younger life I've been pretty meek and shy, and even into high school I was, well, pretty geeky. I didn't have a ton of friends, I wasn't a jock and I can't seem to recall too many girls knocking down my door. So after my revealing trip down memory lane, I realized that I missed my web-slinging friend. So I did what any red-blooded American high-school student would've done. I cut the rest of the day and bought the latest issue of *Amazing Spider-Man*. It was the 25th anniversary of Spider-Man, and I couldn't have picked a better issue to start. Here was Spidey cracking jokes, struggling to keep a personal life somewhat on track (he was married now!), and he had a major new villain, Venom, to tangle with. Wow! Not only that, but he also returned to his famous red-and-blue tights. "How could I have left this world?" I pondered.

That was five years ago, and Spidey and I are still the best of friends. Whenever I was feeling down, I could thrill to his battles with the Lizard, or feel the excitement as his secret identity was in peril. If you're reading this and wondering what this has to do with Spidey's birthday, well, I'm not quite sure myself. It's just that Spider-Man has been a part of my life for as long as I can remember, and an important part at that. It was okay that I wasn't cool, that I didn't have a date to the prom or whatever, because Spidey didn't either. He was there to pick me up when I was down and he made me feel good. To you I wish a happy 30th birthday, Spider-Man. If you're ever in my friendly neighborhood, maybe I'll treat you to a cherry Slurpee.

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ALL-STAR MEMORIES

With the return of the Justice Society just around the corner, our Golden-Age correspondent recalls his love affair with the first superhero team.

By Jack Curtin

My earliest coherent memory of comics, predictably, involves *All-Star Comics*. The time was the Golden Age (in both senses of the term: I was just shy of ten years old—the perfect age for comics—and the year was 1947, a period when that first fabled era of our four-color fantasies, while moving inexorably toward its twilight, was still flowering). I was vociferously arguing with the equally loud South Philadelphia kid whose family was renting the other half of my grandfather's twin summer house in Wildwood, NJ. We sat there on the steps, fiercely waving our copies of *All-Star* #33 under each other's noses ("mint" was not a concern, or even a concept, in those halcyon days) and disputing some long-forgotten point.

Issue 1, Summer, 1940
Approx. Value: $5700

This guy was driving me crazy. Not with the force or power of his argument, but because he had managed to casually drop into the conversation the fact that he had the entire run of *All-Star* in a box under his bed at home. The thought of

ALL-STAR COMICS & ALL-STAR WESTERNS™ & © DC Comics

all those never-to-be-seen comics, which at that time and age might as well have been a million miles away from my own suburban home rather than the 30 or so miles they actually were, was maddening. They cried out to me with a siren call all the more painful because it could not be answered.

You have to understand about *All-Star Comics,* a title which was arguably the linchpin of the entire Golden Age. Saying that doesn't in any way denigrate the significance of Superman, Batman and Wonder Woman, the three great archetypes of—and still the most recognizable characters in—superherodom (you could make a case for Spider-Man if you wanted to fight about it). Nor is it meant to underplay the attraction of Captain Marvel and his various siblings. And it should certainly be noted that 1947 was the very year that the then-nameless genius we would come to refer to as "the good duck man" introduced a miserly old uncle as a bit player in a Donald Duck Christmas story. But, all that said, *All-Star* and the Justice Society of America lay at the heart of every comics fan's dreams back then. I mean, here were all these incredible heroes together in one book. What a great idea!

From today's perspective, when any issue of a comic which does not feature a guest star or a crossover with at least one other title is an oddity, the extraordinary appeal of a book in which heroes actually worked together (and did so in agreeable fashion, I should point out, without fights, misunderstandings or excessive angst) may be hard to understand. But this was something very special at the time. And—for reasons that have never been clear—*All-Star* was the only title in which the team concept thrived. DC's *Leading Comics*, which featured the Seven Soldiers of Victory for its first 14 issues, never caught on; over at Timely (Marvel), they gave the All-Winners Squad two shots at glory (in the eponymous *All-Winners*) and gave up. I guess you'd have to consider *The Marvel Family* a team-up title too, but since they all had the same powers, somehow that didn't count.

Issue 2, Fall, 1940
Approx. Value: $2100

"The Revenge of Solomon Grundy," the story in the 33rd issue of *All-Star* that we used as Exhibit A during that long-ago argument in the summer sun, is the first JSA adventure that stuck with me, the first story I remember in its entirety. The JSA arrives at its headquarters to find the place a shambles and Green Lantern missing. Grundy, a much scarier monster in those days than he has ever been in modern incarnations, hated GL from his encounters with the hero in *All-American Comics* and GL's own book, and was on a cross-country rampage. The five remaining male members ("secretary" Wonder Woman rarely got to participate in any adventures except in the opening and closing chapters) set out to track the monster and each has his individual battle with him. The last individual chapter reveals that (surprise!) GL is alive, then everybody gets together to take out the big guy, who is imprisoned on a distant planet at story's end.

I never saw the next issue of *All-Star*, which was the last written by the legendary Gardner F. Fox, but became a faithful reader with #35, the classic "Day That Dropped Out of Time," introducing Per Degaton. John Broome wrote that one, and all the rest of the JSA adventures, except for a three-issue run by Robert Kanigher from #36 (the

Superman-Batman guest issue) through #38. The last of these, "History's Crime Wave," introduced Black Canary into the JSA storyline, featured the death of the male members (a more permanent affliction in those days than these, comics-wise, but cured here by that wonderful Amazon deus ex machina, Paula's Purple Healing Ray) and marked the final issue in which each member had an individual chapter in which to showcase his stuff.

"Invasion from Fairyland," the next story, set the format and cast for the rest of the run. Black Canary wasn't made an "official" member until two issues later, but she functioned as one from this point on, as did Wonder Woman (giving up her steno pad forever). Issue #39 was also the swan song of the Golden-Age Johnny Thunder, from whose strip in *Flash Comics* the Canary had emerged, and the team thereafter was fixed at seven members: the two women, Green Lantern, Hawkman, Flash, Atom and Dr. Mid-Nite. The JSA travelled to Fairyland together and there split up into teams of two or three, a pattern that would be followed for the rest of the series and be carried over into the Silver Age *Justice League* title.

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There were 18 adventures following that defining issue, with the JSA conquering, after book-length struggles, everything from alien menaces who threatened to wipe out the world to ordinary crooks you'd have thought any one of them could mop the floor with without raising a sweat. They fought invaders from other dimensions and from under the earth, traveled into the past and into the future and once even stood motionless in a cave for an entire year, left there in suspended animation by four just-revived kings of an ancient super-race (who used that twelve month hiatus to bring the world to the brink of World War III). They defeated invincible comet people composed of fire (whose heads looked like flaming matches) and had to be rescued from being crushed to death from a two-bit hood driving a (are you ready for this?) steam shovel by a ten-year-old kid (who had to leave his hospital bed to do it).

Issue 3, Winter, 1940
Approx. Value: $12,000

In those days before price guides and multiple covers and bagged issues and all those other contemporary delights, comics were bought to be read and reread and tossed about carelessly and, yes, eventually thrown out by our mothers.(You've heard all the horror stories.) For those of us who really cared about such things, however, *All-Star Comics* provided more than just a great story every two months. Each issue was a a veritable cornucopia of trivia, of bits and pieces to be analyzed and evaluated and mulled over. Who appeared on the cover, for example? Most often, it was Green Lantern and Hawkman, although Wonder Woman was the only member to get a solo shot (issue #44). Except for the rare instances when everyone appeared (battling a giant robot in issue #43 or going over a cliff strapped to a stagecoach in issue #47), Dr. Mid-Nite was the only member never to be cover featured.

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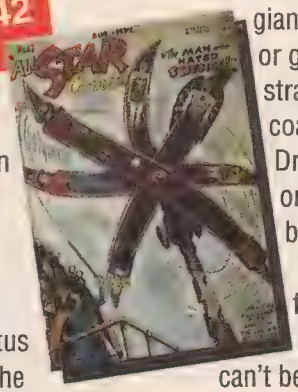

A particular favorite of mine was the Atom, although I can't begin to tell you why. Maybe it was that funky costume he originally wore, including a full hood which didn't seem to provide much capability for breathing. He got a new look as

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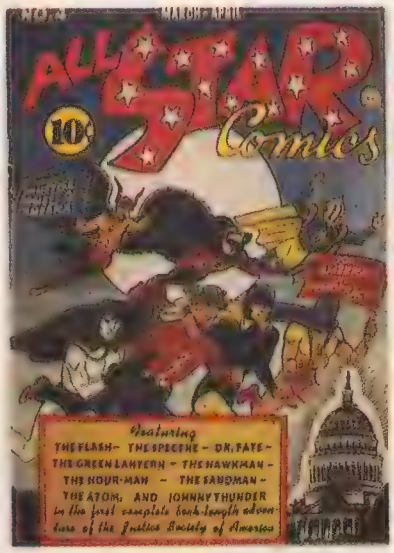
of issue #42 (as did Hawkman), and that revised costume provided plenty of fodder for the serious JSA scholar. Would the Mohawk-like ornament atop his cowl be perpendicular at front and curve around to the back of his head, or vice versa? Would it remain the same throughout the story or change from page to page? Would he have short sleeves or long? Would his arm bands be red or brown? Questions, always questions.

No matter how seriously you took the JSA, one of the more hilarious moments in comics came at the end of the first chapter in virtually every issue. That was the point where, after figuring out what the menace was, our heroes set out to confront it, having always conveniently pinpointed three or four locations where they could do so. Said departure usually consisted of a double width panel which looked like what, in less politically correct days, would be called a Chinese Fire Drill: superheroes running every which way, off to save the world, arms akimbo, fists clenched. Lord, they looked silly!

When it finally ended, it ended badly. Superhero titles began disappearing with increasing regularity as the years passed. By 1950, aside from Wonder Woman, all the JSA members appeared exclusively in the bi-monthly pages of *All-Star.* Since there were no weekly news sources in those days, no computer forums where information could be passed on, more often than not, you just finally realized that your favorite title hadn't appeared for a while. Now and again, though, they let you have it right between the eyes.

January 1951: While I can no longer recall just how I knew, I was aware that the latest *All-Star* was due to hit the newsstand racks any week and that this was the day that the comics came in. Trouble was, I was home from school sick with a bad cold. I telephoned my father's office—could he, would he, please, please, please, just go up and see if *All-Star* had come in and get it for me? *Please*? And that poor man did just that, suffering who knows what indignities in the process. He came home that night with a smile. "Here it is," he said, "Number 58, just like you wanted."



Issue 4, Mar.-Apr. 1941
Approx. Value: $2300

All-Star Comics began publication in the summer of 1940, stopping with issue 57 in 1951. The series continued as All-Star Westerns, finally closing in July, 1961 with issue 119.

I grabbed the book from his hands. Yes, it was...*wait a minute*! What was this? *All-Star Western?* WESTERN? Trigger Twins? What was going on here? ARRGHHH! It had to be a mistake, I rationalized, or maybe some sort of new experiment. Yeah, that was it: They were surely going to alternate issues, one month the western heroes, the next the JSA. I clung to that one for two months, when the appearance of *All-Star Western* #59 finally made it all terribly real.

Well, as we learn in comics, nothing is permanent. All the heroes eventually came back again with the birth of the Silver Age, most of them changed (not always for the better) but still recognizable. I moved on too, for a while, but also came back. I've even managed to acquire a goodly number of those old *All-Star Comics* to warm me on those cold nights when malevolent shapes move out there in the shadows beyond the campfire. And I sometimes wonder what became of that other young boy who shared those front steps with me close to half a century ago. I can still envision that reputed treasure trove beneath his bed and remember how it called out to me. Truth to tell, it beckons me still.

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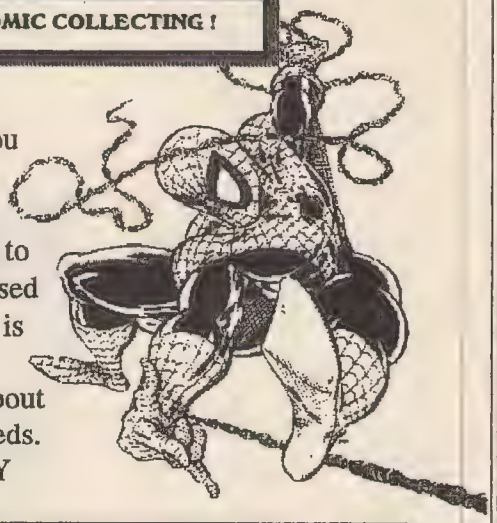

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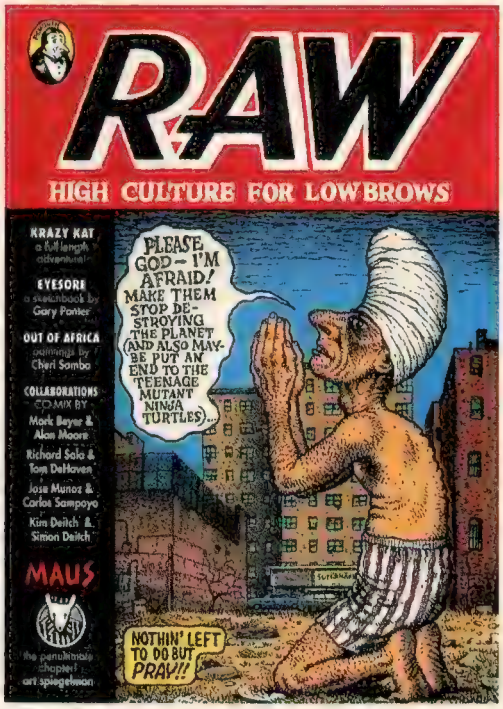
PALMER'S PICKS

by TOM PALMER, Jr.

In recent years, a number of anthology titles have appeared from both mainstream and independent publishers. While not the most successful titles, there are many that provide interesting stories and new ways for artists to express themselves. The majority of financially successful anthologies have been published in Europe, such as *2000 A.D.* and *Deadline* from England. Most attempts to start anthologies by American publishers have not fared well, as when DC tried changing the long-running *Action Comics* into a weekly anthology. Around the same time, Marvel started its own anthology, *Marvel Comics Presents*, which attracts readers by placing popular characters like Wolverine with lesser-known ones. The only other anthology on the same level as *Marvel Comics Presents* is *Dark Horse Presents*, which showcases such big-name attractions as "Concrete" by Paul Chadwick and "Sin City" by Frank Miller, with obscure yet acclaimed characters like "Deadface" by Eddie Campbell.

Aside from these financially flourishing anthologies, there are a few comics that are not as widely recognized, yet provide the same, or even better, quality material. These range from the bookstore distributed *Raw*, to the slickly produced magazine *Drawn and Quarterly*, to the notorious horror anthology *Taboo*.

Raw was started by underground cartoonist Art Spiegelman and his wife, Francoise Mouly, in 1980 as a place to publish work from European cartoonists in America. There were several large magazines like Andy Warhol's Interview published at the time that magazines were placed together on news stands because of their abnormal size. Spiegelman and Mouly decided that *Raw* would benefit from this exposure and decided to make it an over-sized magazine. They originally intended to publish only one issue, but surprisingly their over-sized magazine caught on.



RAW (VOLUME 2) #3
© 1991 Raw Books & Graphics

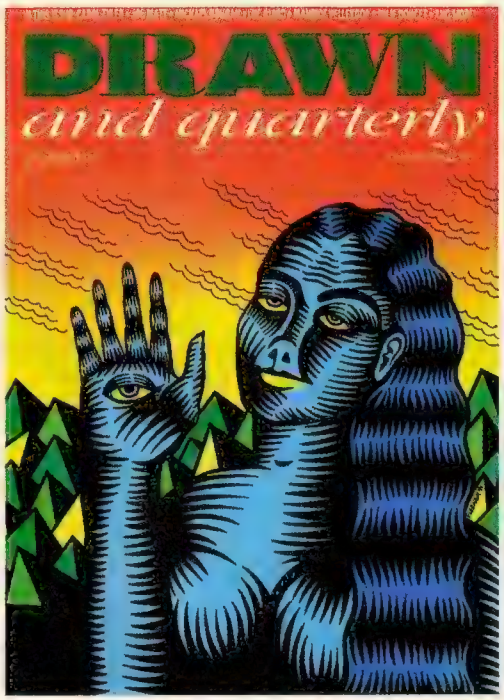
Each copy of the first issue contained a hand assembled insert booklet, starting a tradition that would last through the first run of the magazine. Subsequent issues included such fresh gimmicks as bubble-gum cards (with a real piece of gum included), and flexi-disc recordings. After the eighth issue, Spiegelman and Mouly started the magazine over at Penguin Books and it was shrunk to the size of a paperback book to fit easily into bookstores. However, it didn't lose its sense of innovation and creative design and printing. Among the inserts in the new series are reprints of newspaper comics like *Krazy Kat* printed on newsprint paper, and fold-out reproductions of wall-sized paintings.

While the early issues contained mostly European cartoonists like Jacques Tardi and Joost Swarte, Spiegelman and Mouly also published other underground artists and newer American artists. *Raw* included some of the early work by humorist Drew Friedman, comics containing the bizarre

world of Hoboken, NJ resident Kaz, and the primitive scratchings of Gary Panter, who went on to design the sets for *Pee-wee's Playhouse*. Recent issues of *Raw* have included work from these cartoonists as well as the crisp black and white art of Charles Burns, the depressing cartoons of Mark Beyer, and the cartoons of Kin Deitch, who is heavily influenced by the early, black and white animated shorts of the 1920s and 30s. But perhaps the most famous strip to come from *Raw* is Art Spiegelman's highly acclaimed story of the Holocaust and his relationship with this father, *Maus*. Now that *Maus* has been completed, it is unclear if *Raw* will still be published, but it seems that there is enough demand for at least a few more volumes.

Drawn & Quarterly does not have the long history that *Raw* does, as it was started less than two years ago, but it has an interesting one nonetheless. Diamond Comics, the largest comics distributor in the United States, declined to carry the first issue of *Drawn & Quarterly* because they thought it was not a high-quality magazine. But, *Drawn & Quarterly*'s editor and publisher, Chris Oliveros, was able to convince Diamond that the comic was indeed a top-notch production because of the number of well known artists in the magazine and its attention to quality. With a slight delay from this distribution problem, *Drawn & Quarterly* has appeared on schedule.

The premiere issue featured work from established cartoonists like Peter Bagge and Dennis Worden as well as relative newcomers like Joe Matt. Matt got his start in other anthologies such as *Snarf*, drawing autobiographical cartoons with an insane amount of panels crammed into one page. He also did some coloring for some mainstream comics (most notably the as-yet unpublished *Batman vs Grendel*) to support his more personal comics. *Drawn & Quarterly* has a color section in each issue that allows artists like Matt and others who don't normally work in color a chance to expand their artistic abilities. Some of the other cartoonists that have appeared in *Drawn & Quarterly* include Drew Friedman, Richard Sala, Seth, and mini-comics artist Julie Doucet.



DRAWN & QUARTERLY #6
© 1991 Drawn & Quarterly Publications

The distribution dilemmas encountered by the publisher of *Drawn & Quarterly* are nothing compared to the problems of *Taboo* publisher Steve Bissette with both printers and distributors. Back in 1988, *Taboo* was going to be published by Dave Sim's Aardvark-One company. But Sim ran into a lengthy dispute with some distributors resulting in the folding of the company. Bissette, along with co-creator John Totleban, decided to self-publish the anthology and deal with the problems. The first issue came together smoothly, assembling work by Alan Moore, Charles Burns, Eddie Campbell, Charles Vess, Keith Giffen, and Chester Brown. But the second volume ran into trouble with several printers and binders, with many refusing to handle the book because of what they considered to be questionable content.

Obviously, *Taboo* deals with

some strong subjects without watering them down to fit public opinions or standards. While this policy gets Bissette into many predicaments, it also attracts established artists who wish to express themselves more freely.

The main attraction in *Taboo* is Alan Moore and Eddie Campbell's "From Hell," an examination of the Jack the Ripper murders. The series is a thorough analysis which investigates every aspect of the subject, including a dissection of the social customs of the Victorian era and the histories of all the people and locations involved. While this may sound tedious at first, Moore uses his flair for dialects and dramatic devices to make the story interesting. *Taboo* also features other serialized stories such as Moore and Melinda Gebbie's "Lost Girls" and Jeff Nicholson's "Through the Habitrails," as well as the upcoming "Sweeny Todd" by Neil Gaiman and Michael Zulli. Aside from continued stories, *Taboo* also features self-contained works by creators such as Moebius, Rick Grimes, Bernie Mireault, and Rick Veitch.

Anthologies offer an alternative to regular monthly comics, where it is sometimes difficult to pick up on the subtle details of a storyline. They provide a selection of self-contained and continuing stories by both established and new artists to fit anybody's tastes.

TABOO #3

© 1989 SpiderBaby Grafix & Publications

Recommended Reading

Raw - Published just about every year from Penguin Books. If you scour the humor or cartoons section of your local Waldenbooks or Barnes and Noble, you might be able to find a copy of the latest volume (number 3). If not, you could try contacting Catalan Commun-ications at 49 East 19th, New York, NY 10003. You'll probably have a much easier time finding *Maus*, which has been published in two hardcover volumes that have been widely distributed throughout bookstores across the country. Solo books by *Raw* alumni are also available, such as *Warts and All* by Drew Friedman, *Agony* by Mark Beyer, *Hard Boiled Defective Stories* by Charles Burns, and *Jimbo* by Gary Panter. The very first three issues of *Raw* have been collected in their original format as *Read Yourself Raw*.

Drawn & Quarterly - Back issues and subscriptions to this quarterly magazine are available from Drawn & Quarterly Publications, 4550 Boyer Street, Montreal, Quebec, Canada H2J 3E4. They also publish *Dirty Plotte* by Julie Doucet, *Palooka-Ville* by Seth, *Peepshow* by Joe Matt, and *Yummy Fur* by Chester Brown, so you can ask for their free catalogue when you write. Also, a collection of Joe Matt's comics has been published by Kitchen Sink and should be available in your local comic store.

Taboo - *Taboo* is published quarterly by Spiderbaby Grafix and Tundra Publishing. Five issues have been published so far, in addition to *Taboo Especial*. The first three issues are out-of-print, but the others are still available from Tundra Publishing Ltd., 320 Riverside Dr., Northampton, MA 01060. Tundra also publishes a lot of great comics like *Cage*, *The Jam*, *Madman*, and *Cobalt 60*, so ask for their 36-page catalogue.

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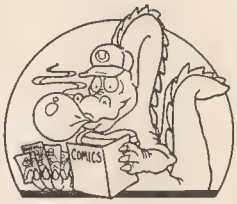

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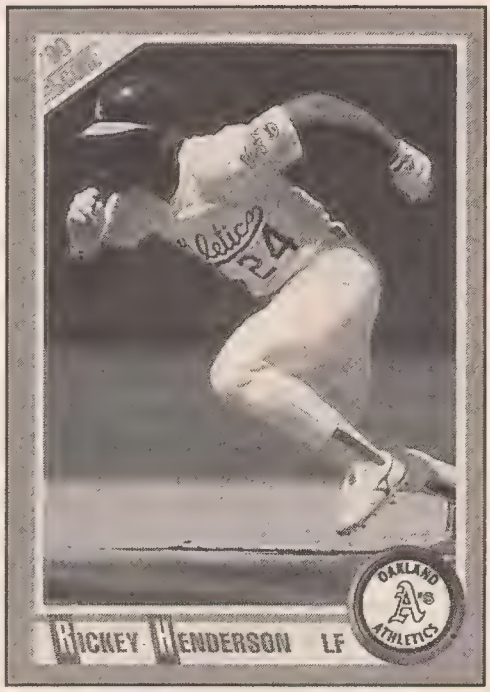

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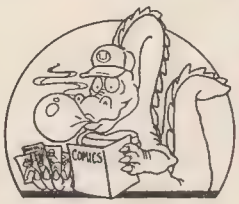

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SPIDER-MAN, THE MOVIE!

You've been hearing the rumors about James Cameron's upcoming *Spider-Man* film for months, but what's the truth? And what about all those spider-films they were supposed to have been making in years past? Your friendly neighborhood web-slinger hasn't been showing up in your friendly neighborhood theatres, and in this issue we'll find out why.

Peter Parker's be-webbed alter ego has been a television star several times over, both in live-action and animated series. Spidey was almost an unknown when he first appeared on U.S. TV screens. Saturday, September 9th, 1967 was the premiere of *Spiderman* (yes, without the official hyphen in his name!). Produced by GrantRay-Lawrence, the fully animated webhead's adventures were drawn by ex-Disney artist Shamus

SPIDER-MAN ™ & © Marvel Entertainment Group, Inc.

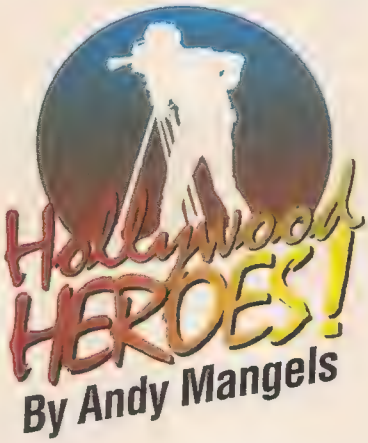
Culhane, and a young Ralph Bakshi. You may recall this latter man's name from a recent famous animated movie or three. The series saw all of the Spider-villains from the time, and sported a catchy theme song people still remember 25 years later!

Perhaps the earliest memory of Spider-Man for many people is from a children's educational television show called The Electric Company, which aired on public television stations in the 1970s. Spidey's role on the show was more as a super-educator than superhero as, in three minute segments, actor Danny Seagren exposed grammatical oddities and villains. Although he didn't use his spider-powers on The Electric Company, Spidey looked very authentic in his well-made costume.

Peter Parker's alter ego was down for another seven years, until Stan Lee hit Hollywood and sold CBS the rights for a *Spider-Man* live-action series. On September 14th, 1977, *Spider-Man* premiered in prime time with a two-hour pilot film. The film cast Nicholas Hammond (one of the children in *The Sound of Music*) in the role of Peter Parker/Spider-Man, while David White (of *Bewitched* fame) played the blustering J. Jonah Jameson. The show did well in the ratings, and eventually spun off a semi-regular series called *The Amazing Spider-Man*. Thirteen episodes aired in 1978 and 1979 before the network chopped Spidey's web-line in two. Several of the episodes turned up in Europe as films from Columbia Pictures, and may have shown up on cable TV these days.

While U.S. networks were dropping the Marvel super-star, Japan's Toei was producing its own *Spider-Man* series. From May 17, 1978, to March 14, 1979, the series aired 43 episodes on TV-Tokyo. Hiorsuke Kayama starred as Spider-Man (spelled here "Supaideman"), who gained his powers when a member of a dying alien spider-race appointed him Earth's protector (sounds a lot like *Green Lantern*, huh?). Every episode, Spidey fought big monsters who wanted to destroy Japan, all of them led by a Doctor Doom-like alien madman. Spidey had a Spider-Mobile and a giant transforming Spider-Robot, both staple props of every Japanese superhero show. The special effects and stunts for Spider-Man were very well done, although the monsters were often cheesy. Stan Lee tried to get American distributors to bring the series over to the States and dub it, but they said "no."

The wall-crawler next appeared as a guest-star on ABC's spin-off



Spider-Woman series in 1979, and then gained *two* animated series from the new Marvel Productions. In September of 1981, *Spider-Man and his Amazing Friends* premiered on NBC. The well-animated show teamed Spidey with Iceman and (the as-yet-unrevealed mutant) Firestar, a character created especially for the show. The lively and fun shows were well written for Saturday morning fare, and often guest-starred other superheroes such as the X-Men, Captain America, Sunfire, the Sub-Mariner, Dr. Strange, the Black Knight, and even Shanna the She-Devil! Meanwhile, syndicated stations got 26 episodes of the hero in solo adventures on the *Spider-Man* show.

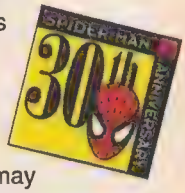
The 1983 season found Spider-Man sharing a newly expanded hour show with Marvel's Green Goliath; the show became *The Incredible Hulk and the Amazing Spider-Man*. The third and final season of the series found the billing reversed and became *The Amazing Spider-Man and the Incredible Hulk*. Once again, our brave hero returned to his comic book adventures, an area he may have thought less threatening to life and limb than the Hollywood jungle.

But the web Spidey climbed into was as sticky as any he ever spun. In the last decade, work seemed to be never ending on a proposed *Spider-Man* feature film. Pay attention, because this gets confusing:

1984: Cannon pictures bought the rights to make a big-budget *Spider-Man* film, after the low-budget-legend Roger Corman let the rights lapse. *Poltergeist* helmer Tobe Hooper was originally slated to direct the film, but dropped out. One treatment for the film found Spidey, a mutation of a real spider, while another treatment by Leslie Stevens (*Outer Limits*) found Spidey the result of a laboratory mishap from the evil Dr. Zork.

1985: Cannon announces the film for Christmas release, to be directed by Joseph Zito (*Missing In Action III*) with a script by Ted Newson and John Brancato, based on a treatment by Stan Lee. This story returned Spidey to the roots of the comics.

1986: By April, Zito could no longer work with Brancato and brought in his own writer, Barney Cohen, to rewrite the Newsom/Brancato script. The premiere was pushed back to Christmas 1986. Stan Lee disliked Cohen's scripts immensely, and with good reason (though some of the unlikable elements may have come from the



Newsom/Brancato draft, I haven't read it).

Cohen's script found Doc Ock a teacher at Empire State University, with Peter Parker a student of his. Ock's trying to develop an "anti-force" which reverses natural forces such as gravity. When he does so, the resulting explosion embeds four mechanical "waldo" arms in his chest, and irradiates a spider which then bites Peter. While Peter's exploring his new powers, Doc Ock starts exploring his new credo with the "anti-force": To Enter New Dimensions, We Must First Destroy Our Own.

Peter becomes an instant sensation on MTV wrestling as Spider-Man, but later stops Doc Ock's assistant after he's killed a very foul-mouthed Uncle Ben. Then, he's up against Doc Ock who's trying to steal Peter's research on Planetary Conjunction, which just so happens to be coming up in a few nights! Using the anti-force during the Planetary Conjunction will open up an alternate universe and destroy the Earth. It's up to Spidey to find Doc Ock and stop him before it's too late!

If it wasn't for the entirely questionable scientific premises in the script (yes, I know we are talking about superheroes, but still...) this might not be a bad story. It certainly contains lots of action, but if you took out the hogwash science, you wouldn't have anything to hinge the plot on. A ridiculous countdown climax fight in a floating building, between Spidey and Doc Ock, caps off this stunning disaster.

Luckily (?), Menachem Golan, co-head of Cannon, decided to rewrite the script on a plane trip back from Europe. While his script had supposedly sound ideas, it didn't fit the canon (ahem) of the Spidey comics.

Going back to Cohen's script, director Zito scouted locations in Italy and England. The film was budgeted at $15 million, largely for the Spidey/Doctor Octopus battle. Four storyboard artists designed the film, working out problems in Doc Ock's arms, Spidey's webbing, and so forth. Zito was strongly considering stuntman Scott Leva as Spider-Man, and wanted to get a somewhat unknown, pre-*Roger Rabbit,* Bob Hoskins to be Doc Ock. Stan Lee wanted to play J. Jonah Jameson.

1987: Easter was announced as the next premiere date, but it passed as Cannon put the project on the shelves after spending $1.5 million in pre-production. Still, they announced the film for Christmas release yet again, until a "forgotten" option payment to Marvel lost the rights to *Spider-Man.* Cannon was effectively out of the picture for a short time. By the time they got the rights back, the project was drastically altered.

1988: By March, Cannon was back on-line, Menachem Golan was producing, Albert Pyun was directing, and the script was by Shephard Goldman. In July, Don Michael Paul was brought on to co-script, and by August, Albert Pyun was sharing scripting honors as well. By September, with shooting to start at October's end, Paul was scripting solo.

1989: Production kept getting pushed back, and by January 1989, Paul was replaced as writer by Ethan Wiley. Are your spider-senses confused yet? There's more. Between February and April, Cannon collapsed, and Menachem Golan formed 21st Century Productions (without his Cannon partner Yoram Globus) and bought the rights. Wiley was out and Joseph Goldman had rewritten the screenplay by Cohen, Newsom, and Brancato (from 1986). It was only marginally different (113 pages to 125 pages largely through different margins and slightly more dialogue).

1990: All past scripts were chucked, and Neil Ruttenberg turned in his first draft in March. Through all this, Golan still planned to have *Captain America* helmer and B-Movie man Pyun direct the feature after finishing the good Captain's film. Once again, *Spider-Man* was announced for Christmas.

Ruttenberg's story also had Peter Parker as a hip college student sophomore at Empire State University. Aunt May and Uncle Ben are at home, and Peter's friends are Greg Osborne, Liz Warner, and Terrence Thompson III. On a field trip to the Rockmore Research Lab, Peter is bitten by the fateful radioactive spider, and bumps into Doctor Octavius, the famous scientist who's developing the Gravitino Neutralization Field Generator. Needless to say, Peter develops spider-powers, even as Doc Ock is caught in an explosion that (lemme guess) robs him of his sanity and permanently melds him to a "waldo" harness with eight (!) telescoping arms.

Peter is given his name and costume from a wrestling promoter, but he fails to step in to stop a robbery at a scientific lab where Uncle Ben works as a security guard, and Ben is killed. Newspaperman J. Jonah Jameson blames the death and robbery on Spider-Man.

Our hapless hero has four more run-ins with "Doc Ock"," fighting him in a warehouse, a library, a nuclear power plant, and eventually, the de-gravitized Stock Exchange building (hooray for more floating buildings). Eventually triumphant, Spider-Man is hailed as a hero from New York, even by the Daily Bugle. Doc Ock has apparently fallen to his death into a sewer, having all but one of his arms ripped off by our hero.

Spider-Man, The Movie has all the elements of a bad superhero comic, with none of the charm of the early *Spider-Man* comics. Multiple fistfights, super-villain posturing and braggadocio, incredible coincidences, more super-battles, and dark,

threatening superheroes. What little humor exists in this script is all forced, not drawn out of naturally humorous situations or conversations.

There is one very interesting element in the script, although it is one that contradicts itself. Peter finds that after gaining his spider-powers, he cannot grip wet glass/surfaces, thus he must drink from mugs, can't hold onto wet windows, etc. The logic doesn't work however (and this is never explained in the comic, either) when he puts on the costume. Are we to believe he exudes his "spider-sticky" through the clothing, and if so, how does he get his clothes off? Why doesn't he stick to other people when he touches them? Can he stand up in the shower if he can't stick to wet surfaces?

Ruttenberg's predictable and too-costly script was followed by a Stan Lee treatment called *Spider-Man: The Untold Story*. His story was similar to Ruttenberg's, but with much more of the comic put back in. Peter is much more a schlub, and Doc Ock's motivation is to terrorize the world rather than destroy it.

1991: The Hollywood curse seems stuck to Spidey's back like webbing though; all of Golan's spider-plans were sucked dry. Golan negotiated with Carolco and James Cameron's Lightstorm to take on the arduous task of telling Spidey's adventures on the big screen. James Cameron, hot off his success with ultra-hit *Terminator 2*, wasted no time in announcing that he will write, produce, and direct the *Spider-Man* film!

However, the spider-curse has possibly struck again. Carolco has been having severe money problems and is teetering on the edge of bankruptcy. Though things have levelled off, they've still experienced some losses. Cameron is rumored to be leaving the company soon; he has one picture left (possibly *Spider-Man*) on his Carolco contract, and less than a year to do it in. After that, he's looking to break off into his own autonomous production company, ala Lawrence Gordon's Largo Entertainment. Cameron's currently working on *The Crowded Room* for 20th -Century Fox, a drama about a man with 24 personalities. Since that film will take a while, Cameron may not get to *Spider-Man* before 1993 and the end of his contract!

Nevertheless, his Lightstorm Entertainment is said to be working with Carolco for a Christmas 1993 release on *Spider-Man*. Casting for Spidey is expected to be a search among unknown actors, ala Chris Reeve's *Superman*.

If Cameron's *Spider-Man* actually makes it to the big screen, Spider-fans will have a movie to await that should far surpass any Spider-screen appearance to date. Cameron's got an almost magical touch (though there have been big-budget duds like *The Abyss*), and the comic fan should have faith that he will turn out a spectacular film. That is, if anyone can actually produce the web-besotted thing!

That wraps up our second web-filled column! Hope you enjoyed it, and that you'll *ahem* stick around. Keep writing in with your topic requests. We'll see you next month, with another look into Gotham's dark underbelly and the adventures of Batman after *Batman Returns*!

BRUTES

DRAWING POWERFUL COMICS -By Bart Sears

Hello, welcome to *BRUTES and BABES*. I'm Bart Sears, currently a penciller for *DC Comics*, at the time of this writing working on *ECLIPSO, THE DARKNESS WITHIN*, a crossover event beginning in the Spring of '92.

Throughout this column, and those that follow, I will attempt to give you some instruction, helpful hints, tips and insights into drawing powerful comics. Our topics will include anatomy, storytelling, style, perspective, layout, motion and action, acting and expression, inking, and referencing. Drawing comics is fun and exciting, but drawing comics well takes time, patience and lots and lots of practice. So... let's get to it!

SECTION 1: ANATOMY

Proportion is the most basic, necessary ingredient to drawing anything, from humans to animals, from cars to buildings, from *BATMAN* to the *HULK*. Proportion is the way in which the sizes of different things relate to one another in believable or convincing ways. For instance, a head must be drawn to the correct size for the body it is attached to, just as that same body must relate correctly to the chair it is sitting on.

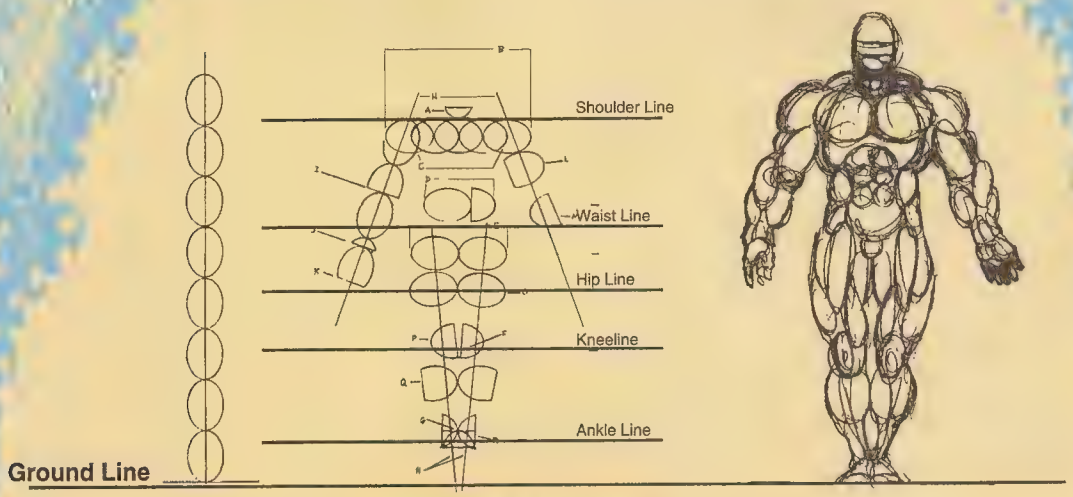
Let's start with a powerful comic book body.

1 - TO BEGIN WITH, DRAW A BASIC EGG-SHAPED HEAD APPROXIMATELY HALF AGAIN AS TALL AS IT IS WIDE.

2 - NEXT MARK OUT SEVEN MORE HEAD HEIGHTS BELOW THE FIRST HEAD, ON THE CENTER LINE. NEXT MARK OFF THE REST OF THE PROPORTIONS AS FOLLOWS:

A 1/4 HEAD LENGTH BELOW THE CHIN IS THE SHOULDER LINE
B SHOULDERS ARE 3 HEAD LENGTHS WIDE
C WIDTH OF CHEST WITHIN THE SHOULDERS IS 2 HEAD LENGTHS CENTERED ON THE CENTER LINE
D WIDTH OF WAIST AT MEETING OF THIRD AND FOURTH HEADS IS 2 HEAD LENGTHS
E WIDTH OF HIPS AT MEETING OF FOURTH AND FIFTH HEADS IS 2 HEADS LENGTHS
F BOTTOM OF KNEE LINE AT MEETING OF SIXTH AND SEVENTH HEAD
G ANKLE LINE IS 1/3 HEAD LENGTH UP FROM BOTTOM OF EIGHTH HEAD (GROUND LINE IS AT BOTTOM OF EIGHTH HEAD)
H ARM LINE IS DRAWN THROUGH THE SHOULDER LINE, 1 HEAD LENGTH FROM THE CENTER LINE
I UPPER ARM IS 1-2/3 HEAD LENGTHS TO ELBOW
J LOWER ARM IS 1-1/4 HEAD LENGTHS FROM ELBOW TO WRIST
K HAND IS 3/4 HEAD LENGTH LONG
L UPPER ARM IS 3/4 HEAD LENGTH LONG
M OWER ARM IS 1/2 HEAD LENGTH LONG
N LEG LINE IS DRAWN THROUGH HIP LINE 12/2 HEAD LENGTHS FROM CENTER LINE
O THIGH IS 1 HEAD LENGTH THICK
P KNEE IS 1/2 HEAD LENGTH THICK
Q CALF IS 3/4 HEAD LENGTH THICK
R ANKLE IS 1/3 HEAD LENGTH THICK (ROUGHLY)

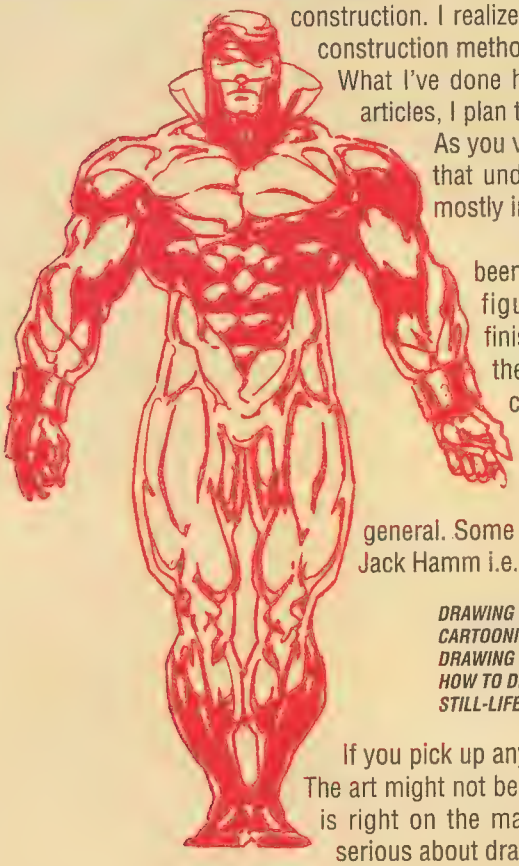
I realize that measuring and marking proportion is not the most fun thing in the world to do, but, once you learn it, your drawings will look more realistic, believable and powerful.



THE BUBBLE FIGURE

& BABES

SECTION 2: There are several different methods for constructing figures over your proportion breakdowns, scribbling, contouring, and the popular and worthwhile block and cube method. These methods are explained in great detail in many anatomy books. So, with that in mind, I searched for a different way to explain construction. I realized as I was drawing that I use an almost BUBBLE type of construction method, shown here...



What I've done here is only a broad overview of a figure. In successive articles, I plan to go into greater depth with each anatomical feature.

As you view the the BUBBLE figure I've constructed, keep in mind that underneath that bubbly figure is an underlying structure of mostly inflexible bone.

Notice how the outline of the BOOSTER GOLD figure has been hardened over the kind of bloopy outline of the BUBBLE figure. Don't get discouraged if you have trouble with finishing of a figure like this. This is only the first lesson and there's a whole lot more for me to teach you in months to come. Just keep practicing, do all of your favorite heroes!

SECTION 3: BOOKS

There are several good, instructive books on the market today dealing with comics anatomy and drawing in general. Some of my favorites have been the series of drawing books by Jack Hamm i.e.

DRAWING THE HEAD AND FIGURE
CARTOONING THE HEAD AND FIGURE
DRAWING SCENERY: LANDSCAPES AND SEASCAPES
HOW TO DRAW ANIMALS
STILL-LIFE DRAWING AND PAINTING

If you pick up any of these books you'll soon see how talented this man is. The art might not be as exciting as your favorite comic, but, the basic drawing is right on the mark. I highly recommend all of these books for anyone serious about drawing comics.

SECTION 4: CRITIQUE

Send in your drawings! From now on, each month I will critique one or two pieces of artwork that you, the readers, send in. We will print the piece(s) and the helpful comments and constructive criticisms for you to see. Please send in only original pieces of artwork (no swipes please, and no larger then 8-1/2" x 14"). So, get those stamps ready and mail the artwork to:

BRUTES and BABES
c/o WIZARD PRESS
P. O. BOX 434
MONSEY, NEW YORK 10952-0434

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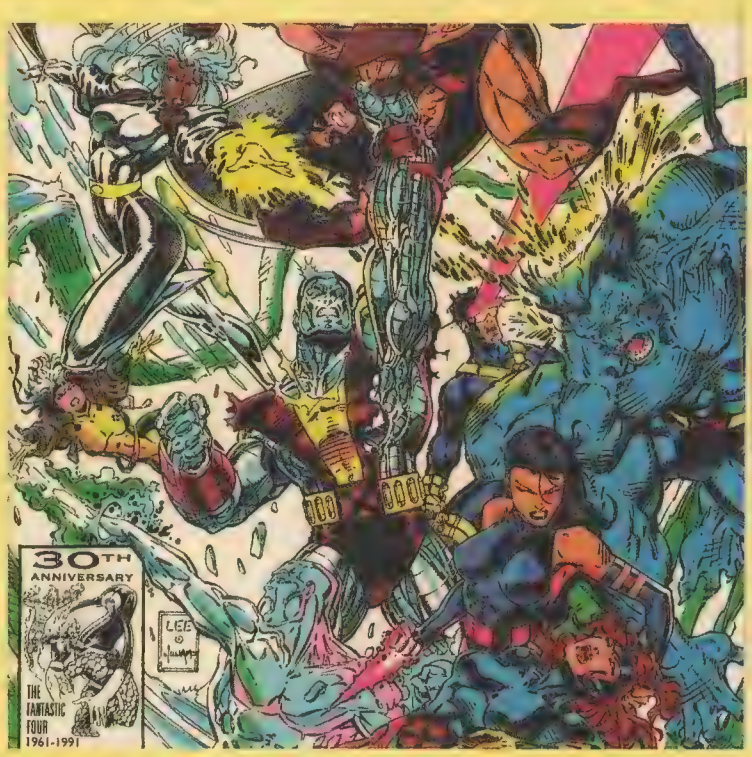
KING OF

The X-Men

Team Type: Strike Force
Wizard Power Rating: **A-**
Wizard Profile:

The Uncanny X-Men for years have fought on the side of equality in the face of hatred and mistrust of mutants. In hopes of someday being able to live in peace with the normal world, the X-Men oppose those who use their mutant powers for evil purposes. Having fought against Magneto, the Hellfire Club, the Sentinels, and even the Asgardian Gods, the X-Men have a level of training and determination that few can match.



The Uncanny X-Men™

Gold Strike Team:

Storm: Ororo Munroe has the power to control the weather. Be it strong winds to blow over her foes, or lightning to strike the enemy, most cannot withstand her power. With years of experience of using her powers, and as leader of the X-Men, Storm leads the way into combat even though she is not as strong as many of her teammates.

Marvel Girl: Jean Grey has been using her powers of telekenesis and telepathy since her founding days as an X-Man. Few can match her mental powers.

Iceman: Bobby Drake is able to create ice of any size and shape. Whether battering rams to smash his enemies, or walls to shield friends from attack, Iceman's power is enough to stop most men. An obvious danger to this X-Man would be anyone using fire-attacks.

Colossus: Peter Rasputin is nearly unstoppable in combat. With the strength to lift many tons and the invulnerability that comes with a body of organic steel, Colossus is tough to beat in hand-to-hand combat. His attacks could easily kill if he wished.

Archangel: Warren Worthington III was taken by the evil Apocalypse and changed into the deadly fighting machine that is Archangel. His wings allow him to fly at super-sonic speeds, and he attacks by showering his enemies with razor-sharp blades. Despite all this power, Warren is emotionally unstable and only wishes to be normal again.

Bishop: A member of the X-Men of the future, Bishop has a fighting skill and ferocity in combat that comes with years of experience as a law enforcer in his future time. Armed with powerful weaponry and able to absorb mutant powers thrown against him, Bishop is a powerful combatant. His limitation is obvious, however, since he cannot absorb non-mutant powers.

Blue Strike Team:

Cyclops: Scott Summers is the natural commander of the X-Men. Able to unleash optic blasts that have stunned the likes of Loki himself, he is able to take down most foes from a distance. An above average fighter, Cyclops can hold his own in hand-to-hand combat.

Wolverine: Wolverine is a killing machine. With his memories lost to him, Logan may have centuries of experience under his belt, since his mutant healing factor not only heals his wounds rapidly in combat, but has extended his life. That healing factor, combined with the strength of his unbreakable adamantium skeleton, has let Wolverine easily withstand repeated punches by someone as strong as Spider-Man. His ferocity lets him use his adamantium claws to kill his enemies lightning quick.

Rogue: Along with her great strength and invulnerability, Rogue can take down opponents by simply touching them. Her mutant power knocks her foes unconscious, and lets her steal their powers. She is always first to strike the enemy with powerful blows, but her mutant power sometimes overloads and knocks her out when she tries to absorb the powers of someone too powerful.

Psylocke: Elizabeth Braddock not only has ninja training, but incredibly powerful telepathic abilities. She can take over the minds of weakened foes, and likes to manifest her mental powers into a "psychic blade," which few can stand against. Psylocke is one of the more dangerous of the X-Men.

Beast: Hank McCoy's powerful, animal-like mutant body gives him the strength and fighting skill to defeat most foes in hand-to-hand combat. With years of experience not only as an X-Man, but an Avenger and Defender as well, few can match the Beast's level of combat.

Gambit: LeBeau has the ability to charge any object and throw it against his foes with devastating force. While this power has proven strong enough to put down even Wolverine on the mat, most of Gambit's experience comes from his years as a master thief. This experience gives Gambit extensive hand-to-hand combat skills, but he suffers from overconfidence.

The X-Men can always call upon their reserve members Forge (with masterful weaponry), Banshee (with powerful sonic blasts), Jubilee (using lightshows to confuse the enemy), and Professor X himself (possibly the most powerful telepath around) if need be.

THE HILL

The Mighty Avengers™

The Avengers

Team Type: Crisis Control And Response
Wizard Power Rating: A
Wizard Profile:

The Mighty Avengers. The name brings together many memories of a team made famous long ago. They stood fast in both the Kree/Skrull and the Kree/Shi'ar wars, defeated the mad schemes of Thanos of Titan many times, fought back the Ragnarok, and have even stood against the power of Galactus. The Avengers' sheer numbers are enough to overwhelm most enemies. When it comes to serious combat with heavy duty enemies, the combined might of Thor, Iron Man, Wonder Man and She-Hulk is tough to beat.

East Coast Division:

Captain America: Steve Rogers is perhaps the best hand to hand fighter the free world has ever seen. Fighting for truth, justice, and freedom since World War II, Captain America is rarely beaten. His shield is made of a unique Adamantium/ Vibranium mix that is unbreakable and can absorb any impact. He's a natural born leader.

Thor: The Asgardian God of Thunder. What else needs to be said? Thor can summon hurricanes to sweep the countryside, or lightning bolts to attack his foes. With the strength and stamina of a God, Thor can only be defeated by the most powerful of opponents. When Thor hits you with Mjolnir, his enchanted Uru hammer, there is no defense.

Quasar: The Protector Of The Universe himself. Wendell Vaughn was given this position by Eon, who also gave him the Quantum Bands which he uses to tap into unknown energies beyond comprehension. Quasar is fast and can fly, but not as experienced as some other Avengers.

Sersi: Able to animate unliving objects like plants, Sersi has an ability that totally confuses the enemies she attacks. However, when the fighting gets dangerous, Sersi is a poor hand-to-hand combatant.

She-Hulk: With all the strength and invulnerability that goes with being the Incredible Hulk's cousin, Jennifer Walters is one of the most powerful members of the Avengers. She is rarely defeated in combat thanks to her great strength, and has years of experience as both an Avenger and a member of the Fantastic Four.

Vision: Being an android, the Vision has the power to change the density of his body from diamond-hard to nearly intangible. The Vision usually attacks by becoming ghost-like, and then solidifying inside a foe's body. Very few have withstood such an attack. The Vision has been an Avenger for over 14 years, with the experience to show for it.

West Coast Division:

Iron Man: The Golden Avenger is perhaps the most powerful Avenger except for Thor. Tony Stark's armor can take almost any impact, and respond with the strength to crush buildings. Able to unleash mighty repulsor rays and defended by deflector shields, Iron Man has rarely been defeated. A superhero since the Vietnam era, Stark has superb fighting skills and is constantly upgrading his armor.

Dr. Pym: Henry Pym long ago gave up on a costumed identity, but still fights with the Avengers. A great inventor, he has many weapons and gadgets which he keeps shrunk down in his pouch, enlarging any of them at a moments notice. Dr. Pym has years of combat experience, but aside from his great mind and inventions, he is not up to fighting most foes in hand to hand combat.

Wonder Man: Simon Williams is unstoppable. Since he is not truly alive, he does not tire, and attacks with strength that few can match. Having stood toe to toe with the Incredible Hulk, Wonder Man is always in the front lines with the Avengers.

USAgent: Johnny Walker has the super-strength and combat ability it takes to be an Avenger, and even to temporarily replace Steve Rogers as Captain America. With his vibranium shield, USAgent is a powerful hand-to-hand fighter, but is mentally unstable.

Hawkeye: Clint Barton is perhaps the best archer alive. With his supply of trick arrows (explosives, nets, electroshocks, etc.), Hawkeye can take out most enemies before they reach him. When they do, however, he is only an average hand-to-hand combatant, despite his years of experience.

Scarlet Witch: Wanda Maximoff uses her mutant hex power to change probabilities. At full strength, she has collapsed hillsides and crumbled buildings. Few can withstand her magic, but she is a poor hand-to-hand fighter.

Spider-Woman: With great strength, the ability to stick to walls, and weave psychic webs, Spider-Woman's talents are superb for a covert mission, but her experience as a member of Freedom Force gave her only marginal fighting skills.

Living Lightning: As the Human Torch "flames on," the Living Lightning can be covered in electricity and fire the lightning at his opponents. He adds to the strength of the team, but has almost no experience.

The Avengers' reserve member list is longer than the roster of most other teams. Included are: The Black Panther, Spider-Man, Sub-Mariner, Quicksilver, Hercules, Yellowjacket, Mr. Fantastic, Invisible Woman, Ant-Man, Rage, Black Widow, Mockingbird and Tigra

WIZARD'S TOP 10 HOTTEST HEROES & VILLAINS

Every month in the pages of Wizard, you see books climb up and down the charts and up and down in price. Why do they do this? It may be a hot artist, or a hot writer, but more often than not it's the characters that turn up the steam. Wizard will show you the hottest bad boys (and bad girls) in the universe, and hope they're happy with their ratings.

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1 *Cable:* No surprise here, as Liefeld's bionic bad boy has been virtually burning up every other chart here at Wizard. The mysterious Cable first appeared in *New Mutants* #87, and can be found every month as the team leader of X-Force. Also expect a four issue mini series in the summer of '92.

© 1992 Marvel

2 *Wolverine:* Another mystery man from those swell guys at Marvel. Returning from a brief lapse of popularity in '91, everyone's favorite adamantium-clawed mutant can be found in the pages of the *X-Men* and virtually every other title from Marvel. Gee, overexposed and still popular. Who woulda thought ?

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3 *Venom:* No mystery here. Eddie Brock (a.k.a. Venom) is drooling his way to the top of the charts. Now considered the #1 Spidey villain, Venom is getting the recognition he so richly deserves. He can be found beating the crap out of everyone in the pages of *Darkhawk* and *Amazing Spider-Man*.

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4 *Sabretooth:* Another mystery man? Hmm, I see a trend developing. With all the exposure he recently received in Wolverine, the controversial Sabretooth (is he Wolverine's pop?) remains one of the industry's most popular villains. He can be found lurking around the mutant titles of Marvel Comics.

5 *Spider-Man:* What's Spidey doing here at #5 instead of #1? Well, I guess you need a mysterious past and a REALLY big gun to claim the #1 spot. Ah well, we expect Spidey to climb his way to the top of the charts soon, this being his 30th birthday and all. The ol' web-head can be found appearing all over the Marvel Universe and in his five monthly titles.

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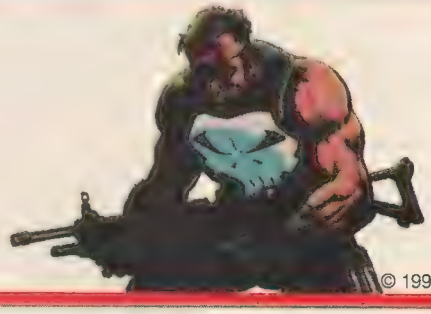
6 *Ghost Rider:* The Spirit of Vengeance burns his way into the #8 position, but don't expect him to stand still on the charts for long. Ghost Rider is set to receive a second title in June, and that's all he needs to aim for the #1 spot (and check out the X-Men crossovers in *Ghost Rider* #26 &27! Hot hot hot!). The flaming cyclist can be found in his own monthly title, *Marvel Comics Presents* and guest appearances throughout the Marvel universe.

7 *Punisher:* With the release of his new title, *War Zone*, the Punisher has received a much needed jolt of popularity, one that has pushed him into the top 10. With no special powers and armed only with realistic weapons and gadgets, the Punisher has made his presence known in a world of mystery men, mutants, and evil alien costumes. Punisher can be found regularly in his three monthly titles.



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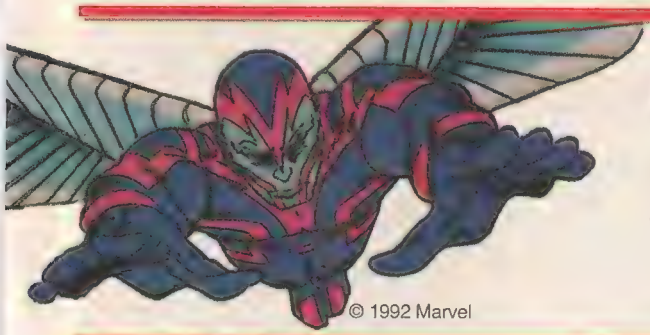

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8 *Archangel:* Once one of Marvel's "grade B" characters, Warren Worthington III has become one of their hottest creations. Possessing evil living wings, the angel of death seems poised to join the likes of Venom, Cable and Wolverine as a mega-star in Marvel's lineup. He can be found appearing regularly in the pages of *Uncanny X-Men*.

9 *Bishop:* Ah, we return to the seldom used "mystery man" scenario. It's okay, though, Bishop is really cool. Also relatively new, he debuted about nine months ago, and has already gained a tremendous fan following. He can be found regularly in the pages of Uncanny X-Men.

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10 *Carnage:* The newest bad boy on the block has certainly taken the comic world by storm. Even though he's only been around for a few months, the "Spawn of Venom" has certainly made a name for himself. He is totally ruthless, and takes perverse pleasure in the random killings and destruction he leaves in his wake. In truth, he's one of the few super villains that truly lives up to his name.

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Wizard's
HUNK
of the month...

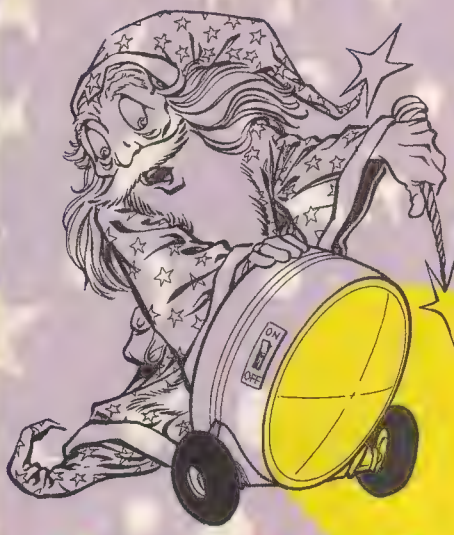
Wonder Man

You could just die for this hunk. That chest, those muscles, those eyes...well, two out of three ain't bad. Don't get me wrong, Simon is one gorgeous guy but glowing red "ionic" eyes just don't do it for me. Maybe we could give him a pair of colored contacts, that would definitely make him a ten in my book. To get more than just a glimpse of this gorgeous bod, check out Wondy's adventures in the pages of *Avengers West Coast*, and in his own monthly book. Yum. Wonder Man's an 8 on the hunk-o-meter (a pair of sunglasses, and Wondy's a ten!).

Wizard's
BABE
of the month...

She-Hulk

Homina homina homina...wow, wotta dame!! She may be 'bout seven feet tall and green, but hey, who cares? A babe's a babe's a babe. Man, what I wouldn't do to be a bottle of sun tan lotion. Hmm. Would "Shulkie" turn a darker shade of green if she stayed out in the sun too long? Sure wouldn't mind seeing her tan lines. Ah well, dare to dream. To see more of She-Hulk (yeah), check out her appearances in the *Avengers* and her own monthly book. She-Hulk's a 9 3/4 on the babe-o-meter (lose the ball and she'd be a ten).



WIZARD

Amazing Spider-Man #274

Artist: Ron Frenz
Writer: Tom Defalco
Publisher: Marvel
Release Date: March 1986

Also check out Ghost Rider #10 for the re-introduction of Johnny Blaze into the Marvel Universe.

Heh heh heh. This is one very cool book. Not only does this little bugger sport the Beyonder vs Mephisto brawl, as well as guest appearances by the Puma and Kingpin, but it features the super special (and totally unknown) guest star...THE ORIGINAL GHOST RIDER!!! Now that's pretty nifty. Y'see the Beyonder releases Zarathos (the Spirit of Vengeance, a.k.a. Ghost Rider) from the crystal he was imprisoned in at the end of *Ghost Rider* #81. So for the duration of this story, this big fiery demon Zarathos runs all around New York, battles Spider-Man and eventually is imprisoned once again in the crystal. But can this storyline be tied to the as yet unrevealed origin of the new Ghost Rider? This is officially the latest appearance of Zarathos, and may be the key book to shed some light on the mystery surrounding the new Spirit of Vengeance!

COMIC WATCH

X-Factor #68

Artist: Whilce Portacio
Writer: Chris Claremont
Publisher: Marvel
Release Date: July 1991

Are there any X-books left that the Wizard Comic Watch hasn't uncovered? Sure, as a matter of fact, there's a whole bunch of 'em. Why, here's one now. "What's so cool about this one?," you ask? Would you believe it ties into *Cable*? Yup, it's the return of that pesky Cable baby from the pages of *Uncanny X-Men* #201. So what's the big deal? Nathan Christopher Summers has appeared in a ton of books. What makes this one so special? Well, in this issue, baby Nathan is infected by the "Genetic Virus," which was killing him. The only way to save baby Cab--uh, to save baby Nathan was to send him into the future and raise him there. So, if the rumors are true and Nathan Summers *is* Cable, this qualifies as Cable's origin issue. And just as an added "hmm...," on the last page of this issue, young Nathan is shown with a small little picture of Cable over his right shoulder. Hmm...

And if you can't get enough of Cable from *X-Factor* #68 and HBO, check out *X-Force* #8 for some major revelations.

Crème de la Crème

Examining and evaluating the endless numbers of comic books that have been printed since the very beginning of time can be a formidable task. Categorizing such material is, of course, both highly personal and exceedingly subjective. Through this column, I hope to enlighten you to many unique, intriguing, and often, undervalued selections. With such diversity present, I will select only the "*CREME DE LA CREME*" and enlighten you as to my rationalization and thoughts.

AMAZING SPIDER-MAN #42

It is often said that behind every successful man is a woman and Spider-Man is no exception. In *Amazing Spider-Man* #42, Mary Jane Watson Parker (Mrs. Spider-Man) makes her inaugural appearance. Though Mary Jane had been observed in several previous cameo and token showings, this is the very first time that her face is fully revealed and displayed. I would personally view Ms. Parker's presence within the Marvel universe equal to Lois Lane in the macrcosm of DC. By all standards, and if my comparison is correct and justified, then such an historic issue may be grossly undervalued by today's norms. It might also be noted that Spider-Man battles John Jamerson (J. Jonah Jamerson's son) and that the Rhino makes a brief appearance within this issue.

RELEASE DATE: November, 1966
ARTIST: John Romita Sr.
WRITER: Stan Lee
PUBLISHER: Marvel
CURRENT MARKET VALUE: $95.00

by Stan Alpert

DAREDEVIL #7

During the first six issues, Daredevil was attired in a horrendous, and rather repulsive, yellow and black costume. So unappealing was his costume that Wally Wood redesigned our hero to his present day appearance, including the cable attachment to his billy club. Such changes were immediately accepted by the comic book aficionado and a legion of followers quickly ensued. In addition, Namor the Sub Mariner makes a guest appearance with the story line and joins forces with Daredevil to battle Warlord Krang. This combination of factors should make Daredevil #7 highly desirable and a must for anyone's personal collection.

RELEASE DATE: April, 1965
ARTIST: Wally Wood
WRITER: Stan Lee
PUBLISHER: Marvel
CURRENT MARKET VALUE: $125.00

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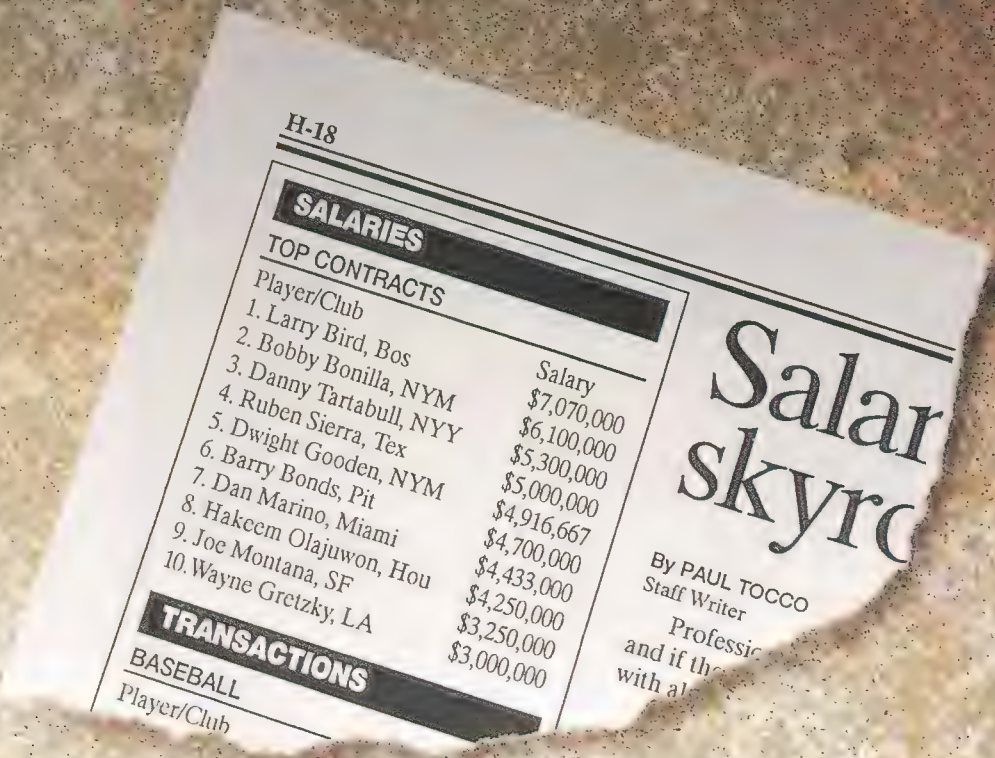
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5. Dwight Gooden, NYM	$4,916,667
6. Barry Bonds, Pit	$4,700,000
7. Dan Marino, Miami	$4,433,000
8. Hakeem Olajuwon, Hou	$4,250,000
9. Joe Montana, SF	$3,250,000
10. Wayne Gretzky, LA	$3,000,000

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Staff Writer

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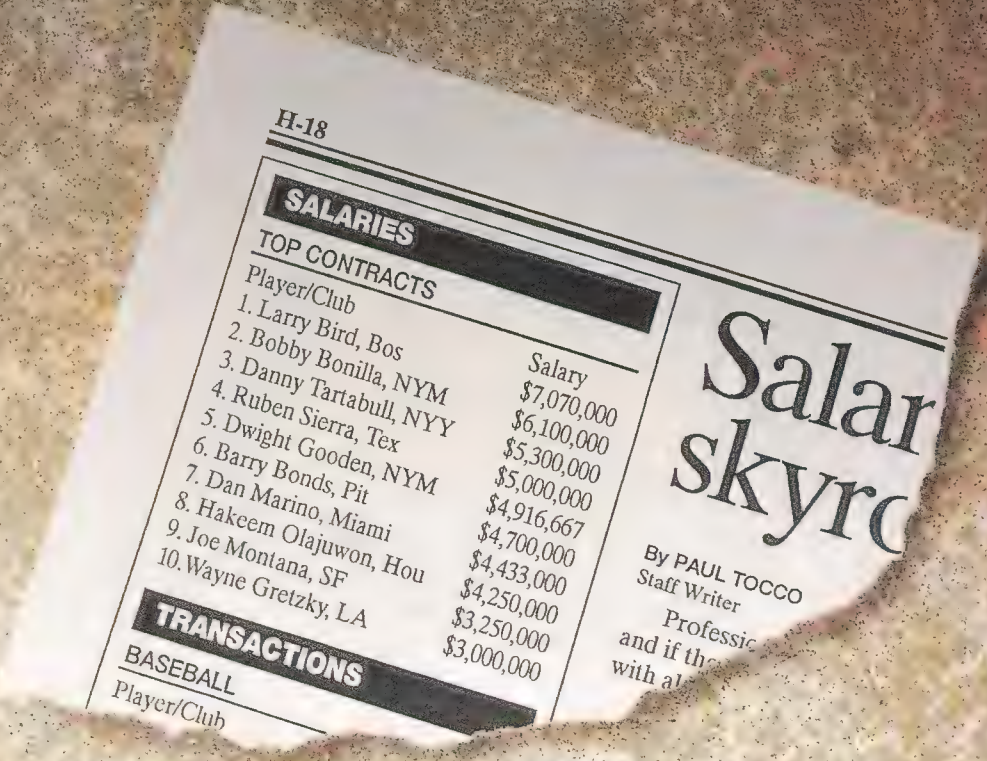

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The Guide To Comics

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☐ Business cards from comic book stores (2pts each, 10 pt. max).	____
☐ Packet of Sweet & Low (2 pts).	____
☐ A Teenage Mutant Ninja Turtles band aid (3 pts).	____
☐ A sales receipt from any department store (4 pts).	____
☐ An original joke, 25 words or less (5 pts).	____
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The way to enter the Hunt is to collect as many points possible by gathering the objects listed and totalling the points of the loot you've collected. How good of a scavenger are you? Depends on the points you can collect. If you qualify for a prize, but don't win the drawing, you're automatically entered in the drawing for the next lower prize!

You're a MAGGOT: No offense, but to become a WIZARD maggot, you have to score between 65-100 points to come in at a 3rd place level. For all those maggots that make it in this level, only 150 of those will win a limited edition WIZARD Comic Con #1.

Or a VULTURE: If you can score in between 101-114 points, placing you at the 2nd place level. So for all of you vultures that aren't too busy fighting Spider-Man, you can win one of 100 authentic autographed comic books signed by one of today's top artists.

Possibly a CROW: When you score between 115-139 points, which would place you in the prestigious first place, you could win one of twenty 3-year subscriptions to WIZARD: The Guide To Comics.

Laugh like a HYENA: When you score over 140 points, you might claim the grand prize, a set of Impel Marvel Series I, II and III, DC Cosmic and X-Men trading cards, along with their respective holograms. Only one Hyena will be slick enough to come out as the top scavenger in this hunt, so pump up and get tough. There's only one King of the Hill!

COOLNESS ALERT

Anyone, but anyone, that scores a perfect 147 points will win, regardless of any other awarded prizes, a prize so staggering, so unbelievable, so ... neat, that we made it mondo hard to win. What is it? It's top secret, that's what it is. And if you thought those other prizes were cool, wait till you see this. If anyone's slick enough to win this, the winner, along with their prize, will be announced in the pages of Wizard #14. So there you go dude. Can you pull it off? Can you become the world's greatest detective (sorry Bats) and solve all the scavenger clues, and collect all of the off the wall gadgets? Good luck. You're going to need it.

Contest Rules

Collect Scavenger Hunt items and mail them (in an envelope no larger than 9"x12") securely to the address below with the point checklist form. Answer questions legibly on a separate piece of paper. All entries become property of Wizard Press and are non-returnable.

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and their ferrets.
Print your name, address, city, state, zip code, telephone number with area code on an "Official Entry Form" or a photocopy of the form. Enter as many times as you like. Mail each entry individually to "Scavenger Hunt" P.O. Box 648, Nanuet, NY 10954-0648. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.
All entries must be postmarked by July 31 and received at contest headquarters by August 1, 1992. Wizard Press is not responsible for lost, late, misdirected or mutilated entries.
Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on June 26, 1992 by Wizard Press. One (1) grand prize- full sets of Marvel Series I, II and III, DC Cosmic Cards, and X-Men trading cards. Three (3) first prizes-a five year subscription to Wizard: The Guide To Comics. Fifty (50) second prizes- one Comic Con Limited Edition Wizard #1. One Hundred and Fifty (150) third prizes- one comic book (to be selected by Wizard Press staff) autographed by its artist. Special "Coolness Alert" prizes will be awarded to those eligible.

For a list of winners, which will be available after August 1, 1992, send a stamped, self-addressed envelope to "Scavenger Hunt," P.O. Box 648, Nanuet, NY 10954-0648.

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Please print your point total on your envelope.

The Way I See It...

A look at the future of comics with our publisher, Gareb Shamus.

Now that WIZARD's been around for almost one year, I want to take this opportunity to share with you some of my thoughts regarding the comic book industry.

Quite a lot has changed in this industry since we first started. Companies have become much larger, artists have become more popular than ever, and most of all this industry has been receiving lots of attention from non-comic book fans.

I see this trend continuing at an even more rapid pace over the next year. Licensing of characters alone will yield billions of dollars. Comic books will continually be the foundation for many blockbuster films. Trading card popularity is growing at a huge pace. Soon teachers will be using them in the classrooms to get their points across. There has also been the emergence of three new publishers that will completely round out the comic book publishers list, all of whom will have a lot to add to this growing industry which constantly thirsts for new and innovative projects.

The first of these to come was Valiant. Every month they are continually picking up speed, talent, recognition, and lots of praise. Image Press is next on the list. They have a tremendous artistic force, with lots of fan support. They will be introducing many new characters, bring to life lots of new blood. If they can keep the talent skills up to par, they'll be around for a long time. The latest birth in this industry is Topps Comics, Inc., which I feel will be a key element to establish many new readers and collectors to this market that have never been comic book fans. They have the best link to the sportscard market, which has over 6 million collectors and over 12,000 retail stores. Let's hope they stick to what they do best.

One thing I truly believe that is being completely overlooked, is the foreign potential. Every publisher cuts themselves short when they only think "America". There's a whole other world, who is getting very sophisticated and love American culture, and most of the ones accessible to us are English speaking. When are we going to wake up and let the world take advantage of what we've been doing for so long with little or no recognition?

One final note; since we came out onto the comic book front, have you noticed the efforts to improve quality in other publications? This trend will continue.

Just my two cents.

Enjoy!

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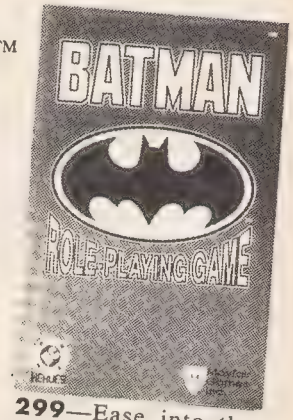

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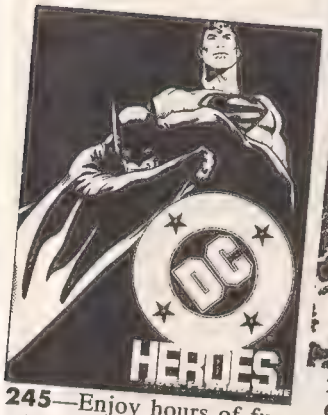

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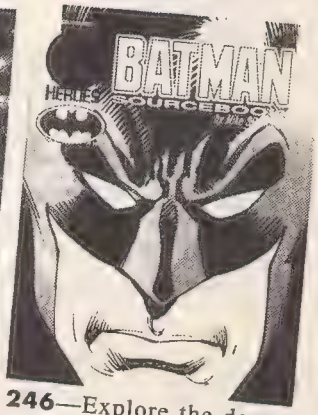

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Wizard's Realm

A look into the world of role-playing with Doris Schwartz

Welcome to The Wizard's Realm, where you can be anyone you want to be. How does it feel to walk around in Batman's boots? Or fly through the air in Superman's cape? Or look at Venom through the eyes of Spider-Man? Here in the Realm we play any character we want to by entering the world of the role-playing game.

In this and future issues we hope to introduce the new gamer to our world of fun—and experienced gamers to new games, innovations of playing, and new accessories for gaming. For this first article we will review and compare the various role-playing games related to comic books and superheroes.

An Introduction To The World Of Role Playing

"A role-playing game is like an improvised novel in which all the participants serve as authors." I read this definition in an excellent book by Rick Swan—*The Complete Guide to Role Playing Games*—published by St. Martin's Press. I feel it is truly the best description of what goes on in play. Incidentally, it has an excellent glossary at the end of the book that will be helpful to the new player.

Unlike board games, role play gamers are guided by a referee, often called the game master (GM) who is supposed to serve as the impartial judge of the rules, and controls all the events of the story—including all of the characters that your player characters (PCs) come in contact with. Don't confuse players (you and your friends) with PCs, who are imaginary and exist only on a character record sheet, or as a lead miniature that you, the player, control.

Now to the adventure! All role playing games (RPGs) are adventures that can take place in the past, present or future. This is the story in which the PCs are participants, under the guidance of the GM. Role players refer to the adventures as scenarios which can be as short as one hour or as long as many days. A series of linked adventures is called a campaign.

Now to playing. What do you need? Well, as a player you need to know the rules, so a players guide is one thing, you'll need dice, a pencil and paper. Oh, you can get more sophisticated in what you want as a player, but to start off, the barest equipment will do. The GM, on the other hand, needs to know all of the rules, and will require tables, charts and maps. More than anything else, experience as a player is needed before attempting to be a game master.

Now let's see what an RPG may look like. The GM has prepared an adventure involving a good wizard who has been turned into a tree by an evil wizard. He (the GM) has worked out the general details of the plot (the scenario) and has drawn a detailed map showing a forest, a city, the wizard's castle and all of its rooms. Each room—which is drawn in detail to show hidden doorways, traps, and even a treasure or two, may not be visible to you at first, but the GM has had to plan all of this out before beginning. He also has a description of each of the non-player characters (NPCs)—the characters he will control. Each time you have an encounter with a character that is not controlled by a player it will be an NPC. This will include townspeople, villains, monsters, etc.

In order to keep the game fair, certain basic characteristics are assigned to each character, both PCs and NPCs. These include strength, intelligence, dexterity, etc. Each of the different game systems we will discuss have their own rules for answering this numerical rating. For example, one system will have you throw 3 six-sided dice to create the rating, offering a total between 3 and 18. One player may roll an 18, and another a 14. If they should encounter one another during play, the PC with the higher strength will have a better chance of winning. The GM will decide what the PCs and NPCs can and cannot do.

DC Heroes Role-Playing Game
Mayfair Games, Inc.

The GM begins by telling the players that they are walking through a forest and when they reach the center (shown on his map), they hear a shout of "Help me, help me." The GM asks each of the players in turn what his character wants to do—they may want to discuss their options and come up with a general plan, or they may choose to act independently. Lets say for this game they choose to ask the GM, "Who's crying out for help?" His answer is "It's me, the big oak behind you. The one with the mouth! You--in green (pointing to a player)--will you help me?" It is now your turn. You have been pointed to by the tree. You have to decide what your PC wants to do. You may choose to run and hide, or you may choose to ask the tree what it wants. Let's say you ask and the tree answers "Many years ago I was a great and powerful wizard who was tricked out of his castle by my evil brother who turned me into this tree. If you will help by retrieving my special scepter and placing it here at my roots, I will be restored to my original form, and then reward you handsomely. Do you wish to follow this quest?" and then the players decide and take the story from there.

It's really very simple to start role-playing. You did it when you played pretend when you were a kid.

The PCs will continue to explore the forest or city and castle, encountering NPCs along the way that the GM will control. The PCs in turn will control their own actions with the GM telling them what their characters see and hear in response to their actions.

Okay, so if this is a game, why is there no board or any winners? That's because you create the scenarios as you go along from your imagination.

Superhero Role Playing Games

As I said earlier, I choose to discuss superhero games first because of the

type of magazine you're reading. There are a number of good RPGs that have to do with superheroes.

I won't rate them as best to worst (no worst here) but rather give you an overview of each—listing their advantages and disadvantages and let you decide which will be best for you.

Let's start with the most elementary. *Batman, The Role Playing Game* (Mayfair Games, $9.95): This is a nice introduction to role-playing and a "competent simulation of the Caped Crusader's adventures." It is a quick playing game with intense action. Of those who played this game, younger players 8 to 12 find the system of combat easier to negotiate than the more complex game by Mayfair, *DC Heroes* ($25). The *Batman* game in trade paperback allows the beginning role player a chance to get his feet wet economically—it has some helpful tips for starting encounters, good bat gadgets and even has a solo scenario available called "Wheel of Destruction" that can be purchased separately. The drawbacks of this game are obvious to the advanced role player, who will want the more complex game, and those players who want more experience than the "same Bat Time, same Bat Channel." *DC Heroes* affords the more advanced player greater powers and skills and many more superheroes to play with. All characters have fixed ratings for their physical, mental and mystical abilities which are divided into action, resistance and effect components, and expressed as attribute points. Each player also has a specific number of hero points that can be spent to temporarily boost his abilities during times of crisis. Action is simple. Every action has an activity value and an opposing value which are cross-indexed with a die roll on an action table.

If staying in the DC Universe is where you wish to be, this may be the game of choice for you. However, the Marvel Universe is available to play in with *Marvel Super Heroes* by TSR ($20). It is intended as a smooth introduction to role-playing for fans of the comics. It is easy to learn, loaded with action, and has less tables and formulas than the other superhero role playing systems. Dice rolling and comparison to charts makes this system smooth and easy to use.

The general consensus about both *DC Heroes* and *Marvel Super Heroes* from older, more experienced role players is that they are too limiting as to characters available and character generation and abilities. These more experienced players prefer the character generation of Palladium's *Heroes Unlimited* ($19.95), which is a system of creating a character from scratch who has both attributes and is saddled with disadvantages and handicaps to offset his superior powers. One of my characters can teleport up to 1500 pounds if she knows the places where she's going to and from pretty well, but may wind up imprisoned in a wall leaving an unfamiliar place. She is also handicapped by being a hunted mutant and has green horns on her head, which must be disguised at all costs lest she be found out. Combat is simple--percentage rolls of dice determine combat outcomes.

Marvel Super Heroes Advanced Set
TSR, Inc.

The next level of superheroes play preferred by experienced gamers is the Hero Games System *Champions* ($32). This game has a character generation system that allows the player to create his dream character. A fixed number of character points can be used to improve the PC's basic attributes of strength, dexterity, intelligence, etc. and to buy additional skills, powers and equipment. Skills range from acrobatics to electronics, while powers include teleporting and energy blasts. Talents can include ambidexterity to danger-sense. So you could create a character with all the characteristics of Batman, Spider-Man, Hulk and Wolverine combined. He can take on vulnerabilities as in *Heroes Unlimited* but *Champions* affords a greater range of creativity. The one drawback to this game is the complexity and slowness of its combat system, but only to those who don't like balancing numbers, formulas and tables.

Hack and slash players (who want quick kills and not much intellectualization) may prefer Steve Jacksons GURPS *Supers* (which is $16.95 after purchasing the basic rules for $20). GURPS stands for Generic Universal Role Playing System and is truly a wonder. It attempts, pretty successfully, to cover every imaginable genre setting and character type in one game system. Its character generation is quite simple and fun to create. Each player receives 100 character points to distribute among strength, dexterity, intelligence and health. The combat system in this game is preferred to others because of its simplicity. Players roll dice and compare the result to the applicable skill level. Advanced combat rules add complexities comparable to those of tactical war games.

We have tried in this section to compare those role-playing systems that have been most popular in our experience. The consensus is that beginning role players and those who want to stay within the Marvel and DC Universes try these games first. The more experienced gamers, however, and those who enjoy tactical play may want to go with the more complex games mentioned.

Comments or Ideas? Send them to:
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Wizard's Game Room
111 W. Ave Palizada
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Wizard's Realm is brought to you by Doris Schwartz from The Wizard's Game Room, where role-playing games are played. You are invited to write questions and suggestions there, or better yet, come play with us.

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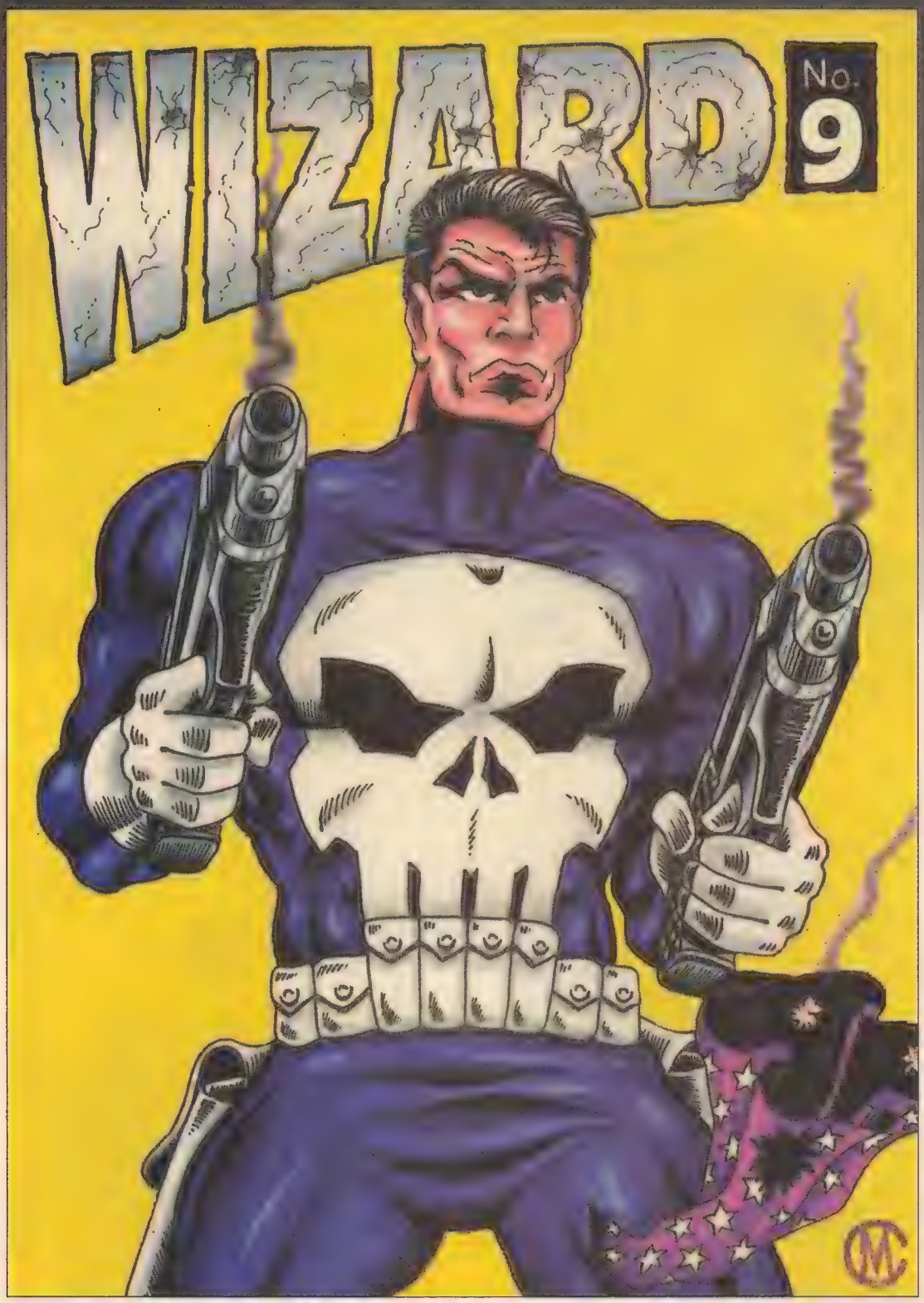
Spring Valley, CA

Each month, the best of the artwork we've received will be shown on these pages. Submissions can be on any form of un-lined paper or cardboard, and can be in any medium (oils, crayon, line art, etc). Artwork must not be larger than 8" x 11 1/4". Do not fold, bend or roll artwork - mail them flat to avoid damage. All submissions are non-returnable and become property of Wizard Press. Send yours today!

Presented here are some of the finest pieces of fan artwork we have ever seen. All you need to see your work on these pages is send your artwork with your name, address, telephone number and age to:

Amazing Artists
Wizard Press
P.O. Box 648
Nanuet, NY 10954-0648

Shane Chapman
Hays, KS



Mark W. Counts

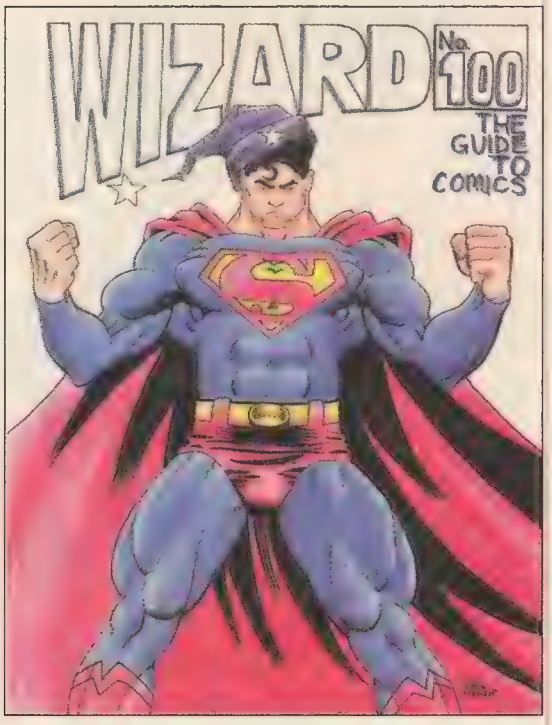
Rainier, OR

Every month's winner has their artwork, along with their name and telephone number delivered to Valiant Comics where they will look over the work. They'll contact you if they think they can use your talent (how cool is that?). Congratulations, Mark!

Christopher Higginson
San Diego, CA

Jack Yu
Newton, MA

Charles Brahmawong
Glendale, CA



David O. Henzie
Sunland, CA

David Palumbo
Clearwater, FL

Adam Foster
Arizona

Kevin Metz
Springfield, MO

Thomas Gephart
Dieterich, IL

WIZARD Contest

Grand Prize:

One autographed set of the limited edition X-Force trading cards autographed by Rob Liefeld with a Wizard Seal of Authenticity.

First Prizes (5):

A set of *X-Force* #1's (all White UPC editions) or a set of *Infinity Gautlet* #1-6. *YOUR CHOICE*!

Second Prizes (7):

One special Marvel Series III Venom hologram or a Toy Biz Spider-Man action figure. *YOUR CHOICE*!

Third Prizes (10):

A limited edition San Diego Comic Con version of *Wizard* #1 or a Spider-Man PVC action figure. *YOUR CHOICE*!

Congratulations

to the winners of February's Punisher: War Journal contest:

Grand Prize:
Adam Goucher - Whitby, Ontario, Canada
First Prize:
Chip Grossman - Slippery Rock, PA
Kathryne R. Polter - Cecil, OH
Second Prize:
Jamal Bourgeois - East Elmhurst, NY
Patrick Clapp - Allegany, NY
Brett Cummings - Salisbury, MD
Alfredo Portillo Jr. - Brentwood, NJ
Mark Tungsiripat - Kennett, MO

№ 10

1. Batman first appeared in _____ Comics
2. "In space, no one can hear you scream"
3. Human Torch's battle cry:
4. "Time is not absolute"
5. Polaris:
6. Leader of the Mutant Liberation Front:
7. Green Lantern's ring won't work on...

Enter Now To Win!

Official 1992 WIZARD Contest #10 Entry Form

YES, enter me in the 1992 Wizard "X-Force Code" contest for a chance to win an autographed set of the X-Force trading cards by Rob Liefeld.

Name (please print clearly) Age

Phone #

Home Address

City State Zip

Store Name

Address

1st Prize Choice
check one:
- ☐ *X-Force* #1 set
- ☐ *Infinity Gauntlet* set

2nd Prize Choice
check one:
- ☐ Venom Hologram
- ☐ Toy Biz Spidey

3rd Prize Choice
check one:
- ☐ *Wizard* #1
- ☐ Spidey PVC

X-Force Code:

Wizard Clue: gets Cable for free

Contest Rules

Answer the questions in the boxes supplied. In each answer you will find a circled letter. After you have completed all the questions, the circled letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below or a 3x5 index card.

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and members of the Mutant Liberation Front.
Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the X-Force Code on an "Official Entry Form" or a standard postcard. Enter as many times as you like. Mail each entry individually to "X-Force Code #10," P.O. Box 648, Nanuet, NY 10954-0648. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.
All entries must be postmarked by June 24, 1992 and received at contest headquarters by June 25, 1992. Wizard Press is not responsible for lost, late, misdirected or mutilated entries.
Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on June 26, 1992 by Wizard Press. One (1) grand prize- set of Rob Liefeld autographed X-Force trading cards. Five (5) first prizes-one set of *X-Force* #1 (all White UPC variants) or one set of *Infinity Gauntlet* #1-6 (winner's choice). Seven (7) second prizes- one Marvel Series III Venom Hologram or one Toy Biz Spider-Man action figure (winner's choice). Ten (10) third prizes- one copy of the Limited Edition San Diego Comic Con version of *Wizard* #1 or one Spider-Man PVC figure (winner's choice).

For a list of winners, which will be available after August 1, 1992, send a stamped, self-addressed envelope to "X-Force Contest Winners," P.O. Box 648, Nanuet, NY 10954-0648.

Send To:
X-Force Code #10
P.O.BOX 648
NANUET, NY 10954-0648

COMIC BOOK CBIQ INTELLIGENCE QUOTIENT

Oh, sure. Everyone knows who Wolverine and Superman are, but how much do you really know about comics? Can you--can *anyone*--score a perfect 30?? (no fair peeking in the price guide for clues!)

How well do you fare?

score	rank
0-6	Go read the Show Calendar
7-12	Hey, Nice Try
13-18	Not Bad
19-24	Smart Guy
25-29	You're better than all your friends
30	The *one*, the *only*...cool guy

1) "Hollywood," from the Guardians of the Galaxy, was once better known as:
A) The Vision
B) Wonder Man
C) Tony Stark
D) Nightcrawler

2) In what century does *Guardians Of The Galaxy* take place?
A) 21st
B) 27th
C) 30th
D) 31st

3) Which of the following characters does not have a healing factor?
A) Juggernaut
B) The Hulk
C) Venom
D) Wolverine

4) Marvel's David North is better known as...
A) Major Maple Leaf
B) Bishop
C) Maverick
D) Stryfe

5) The other half of Valiant's "_____ & Armstrong" is...
A) Archer
B) Ace
C) Armus
D) Astro

6) As far as Valiant's Unity is concerned, time is...
A) Money
B) Fleeting
C) Absolute
D) Not Absolute

7) Alex Murphy is better known as...
A) James Bond
B) Robocop
C) Dutch (from Predator)
D) Hannibal Lector

8) Which of the following villains is responsible for the death of Spider-Man's parents?
A) Dr. Doom
B) Count Nefaria
C) Dr. Octopus
D) Red Skull

9) John Jamerson has been known to:
A) Grow demon-like wings and breathe fire
B) Grow extra arms and legs, becoming a "human spider"
C) Grow fangs and white fur, taking a wolf-like appearance
D) Read Playboy only for the articles

10) Which super-team was formed because of DC's Millennium?
A) Green Lantern Corps
B) Guardians
C) L.E.G.I.O.N.
D) Justice League

11) Madame Web is...
A) deaf
B) blind
C) mute
D) dumb

12) Kryptonians may be harmed by Kryptonite, but Daxamites can be harmed by...
A) Lead
B) Quartz
C) Sulfur
D) Muffins

13) Felicia Hardy is better known as...
A) The Black Cat
B) one of the Hardy Girls
C) Princess Python
D) The Black Canary

14) The Enforcers, the super-villain team which plagued Spider-Man for years, originally consisted of:
A) The Contortionist, Hammerhand and the Ox
B) Hydro-Man, Shocker and the Ox
C) Paul Bunyan and Babe the blue Ox
D) Fancy Dan, Montana and the Ox

15) Which of the following characters appeared in the same issue as Green Goblin's first appearance?
A) Human Torch
B) Hulk
C) Dr. Strange
D) Thor

16) There are so darn many Spider-Man questions in this CBIQ because...
A) It's Spidey's 30th birthday, so he deserves all the extra attention
B) Everyone loves Spidey, so the more the better
C) He's our favorite hero, and we just love him to bits
D) We're kissing Marvel's butt

17) Which of the following characters died in *Crisis on Infinite Earths*?
A) Aquagirl
B) Hawk
C) Green Lantern
D) Robin

18) "Beast Boy" is now much better known as...
A) Mentallo
B) Animal Man
C) B'Wana Beast
D) Changeling

19) Which of the following heroes died in *Secret Wars*?
A) Captain Marvel
B) The Wasp
C) Iron Fist
D) She-Hulk

20) Psylocke's brother is...
A) Spider-Man
B) Shinobi
C) Captain Britain
D) The Mandarin

21) Which of the following heroes has been high on drugs?
A) Starman
B) Green Lantern
C) Metamorpho
D) Green Flame

22) Hawkman is from the planet...
A) Rann
B) Thanagar
C) Popup
D) Ceti Alpha V

23) Which of the following characters has never existed in the DC Universe?
A) Angar the Screamer
B) Joe Potatoe
C) Matter-Eater Lad
D) Streaky the Super-Cat

24) The Red Tornado was built by:
A) Ultron-5
B) Lex Luthor
C) Machinesmith
D) T.O.Morrow

25) The Inhumans live in:
A) Himalayas
B) the X-Mansion
C) the moon
D) Project: Cadmus

26) "Ballpark Franks _____ when you cook 'em"
A) Scream
B) Burst
C) Plump
D) all of the above

27) The Black Cat first appeared in:
A) Amazing Spider-Man
B) Spectacular Spider-Man
C) Marvel Team-Up
D) Moon Knight (1st)

28) The original members of the Frightful Four were:
A) Trapster, Sandman, Wizard and Electro
B) Paste Pot Pete, Wingless Wizard, Madam Medusa and Sandman
C) Hydro-Man, Wingless Wizard, Medusa and Mahkizmo
D) Wingless Wizard, Paste Pot Pete, Gareb Shamus and Dave Olbrich

29) Which character is not a member of Youngblood?
A) Wildside
B) Bedrock
C) Chapel
D) Vogue

30) Masque, ex-leader of the Morlocks, was killed by...
A) Cable
B) Callisto
C) Shatterstar
D) The Reavers

Word SEARCH

How good are your eyes? Try to find all the words that are hidden in the Wizard puzzle. The words appear horizontally, vertically, diagonally, backwards, and every which way. Answers on page 191. Good Luck!

1) Alf
2) Armstrong
3) Beast
4) Bolt
5) Dr. Fate
6) Electro
7) Fly
8) Gibbon
9) Gideon
10) Hive
11) Hydro-Man
12) Jackal
13) Jigsaw
14) Kane
15) Killraven
16) Liefeld
17) Llan
18) Loo
19) Ripley
20) Sienkiewicz
21) Stone
22) Styx
23) Vulture
24) Zot

G	I	B	B	O	N
H	G	O	J	O	A
O	Y	L	I	R	M
Z	O	T	G	T	O
S	C	L	S	C	R
T	N	I	A	E	D
O	G	E	W	L	Y
N	N	F	U	E	H
E	O	E	U	A	I
T	R	L	L	N	R
A	T	D	T	A	O
F	S	F	U	L	B
R	M	L	R	L	R
D	R	Y	E	L	P
L	A	K	C	A	J

K	E	N	A	K	G
L	N	A	L	B	I
E	L	E	F	E	B
U	D	I	I	A	O
I	R	I	K	S	N
H	E	B	G	T	O

Word JUMBLE

Do you really know your stuff? I mean really know your stuff? The jumbles below, when properly unscrambled, from comic relared words. Answers on page 191. Example: RODDOM D R D O O M

1. EWNRAWRIOSR
___ _____

2. NUTIY
_____

3. LEANSAMDA
____ _____

4. TANMUT
_____

5. PEALDOOD
_____

6. LADYILEGBU
_____ _____

7. SORE
____

8. GAVENETINOZE
_____ ____

9. TANNAM
___ ___

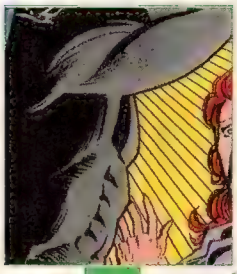
10. MOAT
____

11. PERUSYOB
_____ ___

12. STREEPC
_____

Cover SHOTS

How well do you remember your covers? Below, you will find six pieces from covers published over the last year. Can you tell what covers they are from? Answers on page 191.



A

B

C

D

E

Word BREAK

Can you put together these comic book related words that have been split up into three parts? It's not as easy as it sounds, Wizard fans. Good Luck! Answers on page 191. Example: SPI DER MAN *forms "Spider-Man"*

1) _____
2) _____
3) _____
4) _____
5) _____
6) _____
7) _____
8) _____
9) _____
10) _____
11) _____
12) _____
13) _____
14) _____
15) _____

AL	FAR	US
SU	TI	ICK
DRA	GOB	TIVE
A	PER	LA
HOB	PHA	LANE
E	TEC	MAN
TEEN	BI	TRA
DE	DI	GERS
PUN	VER	TANS
Mc	TRA	ER
DICK	VEN	FLIGHT
WOL	VER	LIN
MOR	CU	ANS
MA	LEK	CY
GUAR	ISH	INE

WIZARD NEWS

THE INSIDE SCOOP ON THE WORLD OF COMICS

DC Comics Reveals Future Projects

Lobo: Frag Race 2000 and *Robin III* on the way

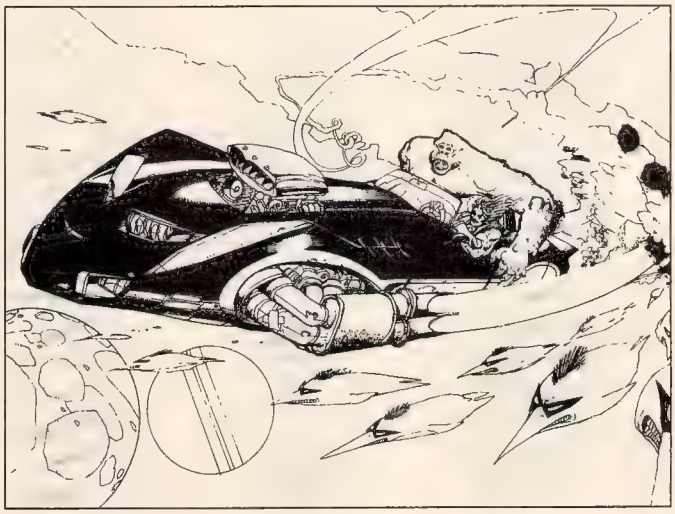
Due to the ongoing sales power of the Lobo and Robin characters, DC Comics is releasing two new mini series.

To be released later this year is *Lobo: Frag Race 2000*. This four issue limited series will be scripted by Keith Giffen and Allen Grant, with finished art by Simon Bisley. Giffen, Grant and Bisley are the regular team for the Lobo books in the past and DC will probably continue to team them together on future Lobo projects.

In this new mini-series, Lobo is assigned to apprehend a criminal who has entered the biggest, most dangerous inter-stellar drag race in the universe: the Frag Race 2000. Lobo infiltrates the race, and, unable to tell which driver is the criminal, decides to attack every driver.

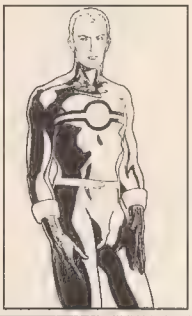
Scheduled for an August release is *Robin III*, which will co-star the Huntress. In this six-issue mini series, Robin has involved himself in a case without Batman's approval. Afraid of Batman's reaction, Robin cannot ask for Batman's help when he finds himself over his head. Once again teamed for a Robin mini-series, this solo adventure will be written by Chuck Dixon and drawn by Tom Lyle . Why DC Comics has chosen to give Lobo and Robin repeated mini series' and not regular titles is unknown.

DC will introduce *The Darkstars* in September. The Dark-stars are a group of intergalactic peace-keepers, like their rival group, the Green Lantern Corps. Earth's Darkstar is Ferrin Colos, who possesses powerful super-weapons and a uniform that makes him a living weapon. In Darkstar #1-2, Colos fights interplanetary drug smugglers, and in issues #3-4, he battles the Green Lantern villain Evil Star. Larry Stroman, of X-Factor fame, will supply the art for the first few issues.



The *Justice League* books will receive another ongoing title with *Justice League Task Force*. Unlike *Justice League America* and *Europe*, *Task Force* will not have a regular team. Instead, when special crises arise that require special attention, a select group will be formed to deal with it . The Martian Manhunter will be the leader of every Task Force. Guest stars like Robin and Lobo will appear often, as the roster changes with each three or four issue storyline. *Justice League Task Force* will be written by David Michelinie.

Miracleman Book Five To Have Barry Windsor-Smith Covers



Barry Windsor-Smith is joining Neil Gaiman (of *Sandman* fame) and Mark Buckingham to create the tale of *Miracleman Book Five: The Silver Age*. The new storyline will last six issues, beginning with *Miracleman* #23 by Eclipse. All six covers will by done by Windsor-Smith. The storyline picks up twenty five years after *Book Four*, which was concluded in issue #22.

Elfquest Now In Full Color

Elfquest, one of the longest running independent titles, is going to be full color as of part 1 of "Elfquest: Hidden Years,"after 15 years in black and white.The issue ships in May.

Wendy and Richard Pini, who not only draw and write the series but are the publishers of Warp Graphics, recently made the decision to go color. "Having *Elfquest* go to color is really an evolutionary step that's just been waiting to happen," said Richard. "In the first place, the market itself brings a not-so-subtle pressure to bear, in that the vast majority of comics buyers want color comics, and while we could comfortably sell black and white *Elfquests* forever, we do want to gather in new readers. Also, Wendy has wanted very much to do new things with the *Elfquest* art, try new techniques, that not only unleash the artist's drive and vision more, but also allow her to work faster."

Elfquest will be brought to the readers in color without raising the cover price of the issues.

Marvel Adapts Hit Novels

Epic (an imprint of Marvel Comics) is soon releasing the comic book forms of two popular science fiction novels, *Robot City* and *Tek World*.

For years, Isaac Asimov's stories of robots changed the face of science fiction, and those stories led to the series of stories titled *Robot City*. Now Marvel will adapt those stories to comic form in a three issue series (whose release date has not been decided).

The story will tell of Derec and Katherine's exploration of a city populated solely by robots, and how they must solve the mystery of how the only other human in the city could be murdered since the "Laws of Robotics" say that robots cannot harm humans. The tales will be adapted by Doug Murray, and drawn by Paul Rivoche.

Tekwar, the hit science fiction novel by William (Captain Kirk) Shatner, tells the tale of private detective and ex-convict Jake Cardigan in a future world where Tek (an electronic drug) is ruining society. The first four issue of *Tek World* from Marvel will adapt the novel, and then William Shatner and Ron Goulart will bring us more stories, in this new ongoing title.

U.S. Olympicards Start Shipment In June

Coming in June from Impel will be the U.S. Olympicards, with the full set featuring every member of America's Olympic Team expected to compete in the 1992 Olympic Summer Games in Barcelona, Spain.

Autographed cards and gold-foil holograms of the U.S. Olympic Committee Team Logo will be randomly packed, and a special merchandise card is included as the eleventh card in every pack. The ten NBA players on the Olympic Team are part of the 110 card set.

Suggested retail price is $.99/pack.

From The Darkness Book II To Have Put-Together Back Cover Art

Ed Polgardy and Jim Balent have teamed up again to bring us *Blood Vows: From The Darkness Book II*, after the first *From The Darkness* books sold out last year. It tells the tale of Desnoirs, the bloodthirsty vampire as she fights against those who would destroy her evil once and for all.

Balent, the artist of the group, has drawn a large poster-sized picture of Desnoirs, which was split into three parts. Each back cover of the three issue *Blood Vows* mini series will show a different section of the drawing. "I've designed my artwork so that all three covers will have something interesting to look at," says Balent.

Blood Vows: From The Darkness Book II is from Cry For Dawn Productions.

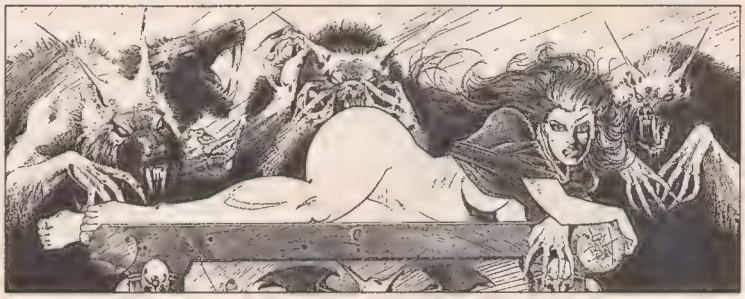


Image Press Reveals 1992 Plans

Image Press, the hot new company made up of many top artists, has released a detailed plan of when they plan to release their books. This is only a tentative list of dates, and may change without notice. Image is planning for a powerful year...

May, 1992:
Spawn #1 by Todd McFarlane, with pin-ups by George Perez, Dale Keown and Ken Steacy. First of an ongoing series.
Youngblood #3, written by Hank Kanalz and drawn by Rob Liefeld.

June, 1992:
Savage Dragon #1 by Erik Larsen. First of a four issue mini series.
Spawn #2 by Todd McFarlane.

July, 1992:
Brigade #1 by Rob Liefeld, Marat Mychaels, and Hank Kanalz. First of a four issue mini series.
Savage Dragon #2 by Erik Larsen.
Spawn #3 by Todd McFarlane.
Wildcats #1 by Jim Lee, Scott Williams, and Brandon Choi. First of a three issue mini series.
Youngblood Special #1 by Rob Liefeld. One shot.

August, 1992:
Brigade #2 by Rob Liefeld, Marat Mychaels and Hank Kanalz.
Cyberforce #1 by Marc Silvestri. First of a four issue mini series.
Savage Dragon #3 by Erik Larsen.
Shadowhawk #1 by Jim Valentino. First of a four issue mini series.
Spawn #4 by Todd McFarlane.
Wildcats #2 by Jim Lee, Scott Williams and Brandon Choi.

September, 1992:
Brigade #3 by Rob Liefeld, Marat Mychaels and Hank Kanalz.
Cyberforce #2 by Marc Silvestri.
Savage Dragon #4 by Erik Larsen.
Shadowhawk #2 by Jim Valentino.
Spawn #5 by Todd McFarlane.
Wildcats #3 by Jim Lee, Scott Williams and Brandon Choi.
Youngblood #1 by Rob Liefeld. First of a new ongoing series.

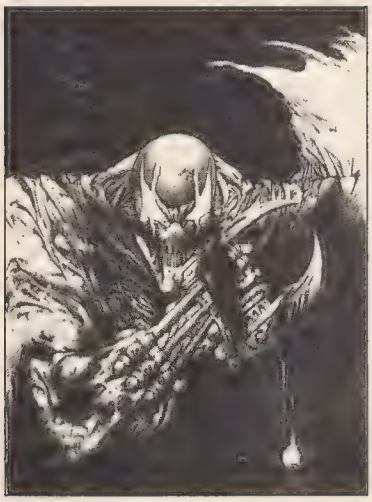
October, 1992:
Brigade #4 by Rob Liefeld, Marat Mychaels and Hank Kanalz.
Cyberforce #3 by Marc Silvestri.
Shadowhawk #3 by Jim Valentino.
Spawn #6 by Todd McFarlane.
Supreme #1 by Rob Liefeld and Brian Murray. First of an ongoing series.
Youngblood #2 by Rob Liefeld.

November, 1992:
Cyberforce #4 by Marc Silvestri.
Huntsman #1 by Chris Claremont and Whilce Portacio. First issue of a four issue mini series.
Shadowhawk #4 by Jim Valentino.
Spawn #7 by Todd McFarlane.
Supreme #2 by Rob Liefeld and Brian Murray.
Youngblood #3 by Rob Liefeld.

December, 1992:
Darker Image #1 by Sam Kieth.
Huntsman #2 by Chris Claremont and Whilce Portacio.
Spawn #8 by Todd McFarlane.
Supreme #3 by Rob Liefeld and Brian Murray.
Youngblood #4 by Rob Liefeld.

1993:
During 1993, Image is planning a large crossover epic that will involve all of the Image characters. Details concerning the plot and size of the crossover have not been released.

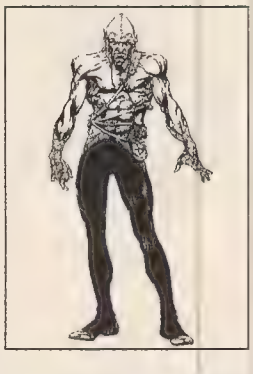
Grendel Moves To Dark Horse



Scheduled for an August release is the first issue of *Grendel: Warchild* by Dark Horse Comics. This ten issue series written by Matt Wagner and pencilled by Patrick McEown will have the cover art supplied by Simon Bisley.

Grendel: Warchild is set in a futuristic feudal empire, ten years after the death of Orion Assante, the former Grendel-Khan. The heir apparent to the throne is abducted and held for ransom by none other than Grendel, but there's more than money on his mind.

New Eclipso Title



Hot on the heels of *Eclipso: Darkness Within* will be the *Eclipso* #1, shipping in September. This new regular series will feature the God of Vengeance in an all new supernatural/horror setting, where everything we've learned about Eclipso in the past is revealed to be lies. With artwork by Bart Sears, Eclipso becomes one of the first villains to get his own monthly series, which DC promises to be a hot book.

Galactus To Get New Herald

In an upcoming issue of *Silver Surfer*, Galactus will "fire" Nova and replace her with a new herald named Morg, who he will create.

Galactus has never tolerated rebellion from his heralds in the past, as exemplified by his dealings with Terrax and the Silver Surfer. Recently, Nova has become more and more aware of the deaths Galactus is causing by devouring planets. In a future issue of Surfer, her feelings bring her to a confrontation with her master. Nova, apparently, will be fired.

In her place, Galactus will create a new, ruthless herald named Morg. He will have all of the powers of the past heralds combined, and armed with a large sword. What this means for the future of the Surfer, Nova and Galactus remains to be seen.

Zen Toy Line Released For Early Summer

Just Toys will be introducing the Zen line of action figures--their first action figure line--in time to coincide with the second *Zen Intergalactic Ninja* series by Archie Comics.

There are seven action figures. Featured are Zen himself, and the Recycled Heroes: Can It, Lights Out, and Jeremy Baker. Zen's enemies, the Contaminators are figures also: Garbage Man, Smogger and, of course, Lord Contaminous.

Included along with the figures will be a commemorative first issue of the Archie *Zen* mini-series. This comic is different as it has a special "Just Toys" cover.

Zen Intergalactic Ninja artist Dan Cote and writer Steve Stern have created the Zen Foundation, an organization that will donate a percentage of all *Zen* revenues to environmental organizations.

CyberRad Sells Out

Kristine Adams, VP/Associate Publisher of Continuity Comics, has reported that issues #1, #3 and #4 of *CyberRad* (first series) have sold out. Reader interest in *CyberRad* was sparked recently when Continuity announced that issue #5 will sport a special glow in the dark cover. This, combined with the interest in *CyberRad* #1's hologram cover, caused the sell-out.

The publisher of Continuity and one of *CyberRad*'s creative team, Neal Adams (who received fame as an artist for DC Comics in the 1960s and 70s), claims that the gimmick covers are more than just gimmicks. "When we come up with the idea, the gimmick enhances the art and the design. We don't just take a cover and slap a hologram on it, or make a cover glow because it strikes our fancy...there is a great deal of thought and design behind each cover. The glow cover creates a second image in the dark...I think that's great. The pull out poster in issue #6 is the very last panel for the story."

Evil Ernie Returns As A One-Shot Special

Evil Ernie is coming back in June as a limited edition one-shot from Adventure Comics which will reprint the entire first issue of *Evil Ernie* and will feature 16 never before seen pages, and a new cover.

Created and written by Brian Pulido and drawn by Steven Hughes, *Evil Ernie* tells the story of Ernie Fairchild, a psychopath who becomes the leader of the undead.

According to Dave Olbrich, the publisher of Adventure Comics, *Evil Erine* #1 sold out shortly after its release. "Rather than go with a second printing," said Olbrich, "we thought we'd do something...unusual!"

For its *Evil Ernie* marketing campaign, Adventure is producing a Smiley the psycho button, complete with crossbones. The button should be ready for production in late May.

Spidey Sells Out

As part of Spider-Man's 30th anniversary celebration, Marvel is running special holograms on the covers on several upcoming issues of the Spider-Man titles.

One such issue, *Spectacular Spider-Man* #189 has sold out, and is sure to go to a second print (without hologram, possibly with gold cover).

Amazing Spider-Man #365 is an issue of special note. Marvel has promised to reveal a secret so shocking in this issue, that it will change Spider-Man's life forever. Rumor has it that the "secret" is the return of Peter Parkers parents, who were thought to have died in a special mission for the government in World War II. Another theory involves a possible divorce for Peter and Mary Jane, which Spider-Man writers have been hinting at for many months.

Big Budget Circus
Political Humor Cards

Coming in June is Big Budget Circus (The Most Taxing Show on Earth) trading cards from Tundra. This 36-card set by Peggy Gordon and Bill Sienkiewicz brings us a humorous look at how the government uses the taxpayer's money.

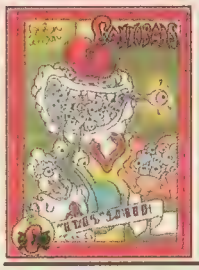
Profiled are the Jugglers (Congress), Clowns (Congressional hearings), Magicians (Political "handlers"), Acrobats (The Candidates), High Wire Acts (Covert Actions), and Circus Sideshow Fantasies. And don't forget the ticketholders (Taxpayers).

Mirage's New Trading Cards

Coming in May is a special limited edition set of Monster Baseball Cards, to be drawn by Gahan Wilson. This 10-card set will have a limited 20,000 card print run.

Wilson is best known for his cartoons in Playboy, The New Yorker and National Lampoon. Mirage press taken his skill and creativity to a new location--trading cards.

The cards a printed on a quality paper stock within a re-usable pack. Each card shows a ghoulish baseball character, his stats, and history. The cards are designed to be collectibles.



Demon Hounds Invade *Lovecraft*
Don Heck Joins Millennium's *Cthulhu*

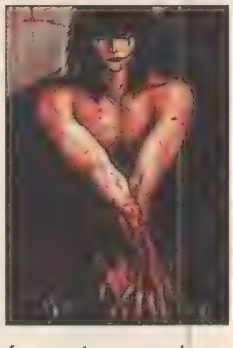
Millennium's *H.P. Lovecraft's Cthulhu* will tell the story of Frank Belknap Long's *The Hounds of Tindalos* in its upcoming May issue. The two part series will lead the heroes of the story, the Miskatonic Project, into Boston's dark underworld, and introduces Lovecraft's ancient book of knowledge--the Necronomicon.

Joining the *Cthulhu* team is Don Heck, famed Marvel and DC artist from past years. According to Millennium Publisher Paul Davis, "Heck has captured perfectly the 1920s feel of the book, and has created the dark mood demanded by Lovecraft's work. This series will take horror fans by surprise." The covers for Hounds will be done by CD-cover artist Glenn Southwick.

Harvey Brings Back Giant Sized Comic

Shipping in June, Harvey Comics is adding a giant sized 64 page comic book to their already large line of titles. According to publishing manager Kevin Bricklin, "the giant size comics were such a success last summer that we decided to make it a bi-annual special for the summer and holiday seasons." Harvey has decreased the price to $2.25 from last year. Harvey will feature all of the many famous characters that they have the rights to in this new book, including *The Flintstones*, *The Jetsons*, *Yogi Bear*, *Scooby Doo*, *Tom & Jerry*, *Felix the Cat*, *Beetle Bailey*, *Woody Woodpecker*, *Casper*, *Richie Rich*, *Baby Huey*, *Hot Stuff* and *Spooky*.

Tundra Concludes *The Crow* In Volume Three



Shipping in May is the conclusion to the acclaimed cult comic book, *The Crow*. In this final chapter, Eric finally avenges his fiancee's murder in an act of bloody retribution.

Suggested for mature readers, *The Crow* is just one of many titles Tundra publishes that has gathered a following of fans looking for something a little different from the mainstream superhero story.

Collecting Comics In The 90s

By Patrick McCallum

Howdy, and welcome aboard another edition of Collecting Comics in the 90s. This month we're talking about what everyone *loves* to do. And what is it? Why, paying higher cover prices on your favorite comics. Yay! Yeah, I know it's a drag, but it's a fact of life. Comics, like everything else, are affected by inflation.

That's the simple explanation, but with almost every comic company raising its cover price, a more detailed explanation of why cover prices go up is in order.

First off, the price of the paper the comics are printed on is constantly rising, so the publishers are forced to combat the increase. One such way the publishers "make up" for the price hike is to switch to an even more expensive paper and charge the consumer a little more than the initial increase. In exchange for the higher cover price and the new paper, the public gets a comic that has clearer images, high-quality color and paper that doesn't feel like crap. All good reasons to pay an extra 25 or 50 cents.

The print run on comics also determines what price is slapped on the cover. The printers—who take the artwork and put it on the pages and then staple them together—charge different rates to actually make the book. The more copies you print of a book, the cheaper it is to produce it. That's why some of the more popular companies have cheaper cover prices than the "independents," or "alternate publishers."

So, if you've ever thought of purchasing an alternate comic, only to put it down in horror after seeing the higher-than-normal cover price, give it a second thought. These smaller publishers only print a fraction of what the big guys print on their books, so they don't get the same price break at the printers. They're not trying to gouge you—they have to charge more to see their product in print.

This hurts the smaller companies. When a kid goes to buy a comic, he sees a *Batman* for $1 and a *Harbinger* for about $2 and thinks that the $2 book's a rip. In truth, the quality of the writing and art in a lot of the alternates is worth the extra buckage alone, compared to what a lot of the books from the Big Two give you for $1.25 or $1.50.

As for why certain books have such a high price when a certain promotion is being run (ie: embossed cover, pop-up interior, die-cut cover, etc.), it's the incredibly high cost of running such a gimmick. Though it may seem simple to do, at times entirely new machines must be used to insert a trading card, or stamp a cover, or whatever. If you really want a special cover, you have to be prepared to pay the price.

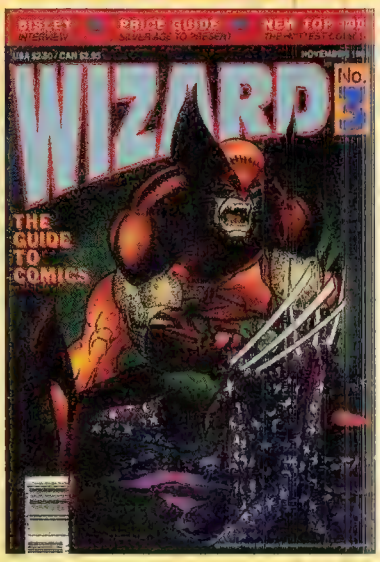
As for the regular price jumps...well, you're either going to have to dig deeper into your pockets, or purchase only those items which give you your money's worth.

LAST CHANCE TO ORDER

at 1991 values before prices are increased to reflect new 1992 cover rates!

Issue #1
McFarlane interview, History of Spider-Man, Horror Comics: Then and Now, plus a full color Spider-Man poster. **Issue #1 (comic-con)** The limited edition version of Wizard #1, was only available at the 1991 San Diego Comic Con. Supplies limited.

Issue #2
An in depth talk with the original artist of the new Ghost Rider series, Javier Saltares, along with a full color Ghost Rider poster.



Issue #3
John Byrne (p1), Simon Bisley and Erik Larsen interviewed. Wolverine featured, with a new Javier Saltares Ghost Rider poster.

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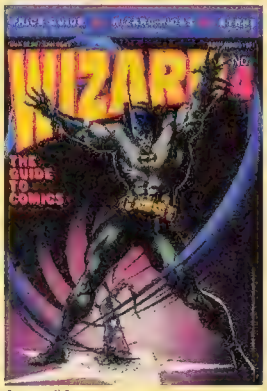

Issue #4
John Byrne (p2), Fabian Nicieza and Bart Sears interviewed. Batman profiled, with a full color Wolverine poster.

Issue #5
Ron Lim, Peter David and Walt Simonson interviewed. Science Fiction Heroes part 1. History of the Silver Surfer, full color Silver Surfer poster.

Issue #7
Weapon X artist Barry Windsor-Smith, Larry Stroman, and Valiant President Jim Shooter interviewed. Full color X-O Manowar poster.

Issue #8
In depth interview with Uncanny X-Men's artist Whilce Portacio, and Black Canary's Sarah Byam. History of Bishop, with full color Bishop poster.

The Brat Pack

Welcome aboard the first edition of the Brat Pack, where every month Wizard and three comic collectors will sit down and discuss a specific topic. Here we hope to find out what the younger people, the backbone of this industry, think and feel on a variety of subjects.

Wizard: Hey guys. What do you say we start everything off by introducing who you are?
Mike: Sure. My name is Mike Cecchini, I'm 14 years old and attend Clarkstown South Junior High in Clarkstown, NY, and I've been a comic fan since I was about three.
Adam: Hi, my name's Adam Kama and I attend Erik S. Smith school in Ramsey, NJ. I'm 12 years old and I've collected comics for about three years.
Phil: My name's Phil Colligan, I'm 14 years old and I attend Kakiat Junior High in Spring Valley, NY. I've collected comics for about eight years.
Wizard: Let's move on to this month's topic. When you were asked what comics you collect, you all gave answers that were over 90% Marvel, with almost no alternate publishers. What is it about Marvel's books that make them so irresistible?
Phil: Well, DC, or really any other publisher can't get you excited like Marvel. They have so many cool characters and all the other companies are sort of boring. Marvel is "in step," and DC is stuck back in the 1960s.
Adam: Yeah, it's not just that, but DC tries to be too realistic at times. Too many stupid sub-plots about everyday things and they don't concentrate on having a cool story. Marvel books have sub-plots, but most of the book is cool to read.
Mike: Not just that, but Marvel is realistic in a better way. Don't get me wrong, I love DC, it's just that their characters never seem to change. Take Superman and Spider-Man for instance. Spidey has only been around half as long as the big S, but where the Superman character is virtually the same, Spidey has gone through tons of changes, just like in real life. Since its inception, Marvel has been the most realistic comic universe.
Adam: Well, DC is inconsistent too. At times their characters seem all-powerful, and sometimes they act like such wimps. I hate that.
Phil: Reading a DC comic is like reading a Marvel in slow motion.
Wizard: This wasn't intended to be a character assassination on DC.
Mike: No, that's not what I mean. It's just that DC has such potential, and it kinda sucks that they're stuck in neutral.
Wizard: But what about other publishers? Do you guys ever read books like *Harbinger*, *Predator*, or *Elementals*?
Adam: I've picked up a couple of different ones, and they're all kinda crappy. It's just weird reading them, knowing that they aren't Marvel.
Mike: Some are okay. I pick different titles up every now and then, when I have something left over from buying Marvel books.
Phil: I've read a bunch of independent titles, but nothing that would make me buy it on a regular basis. It's just that they don't have the same...I don't know, flare as Marvel. I have nothing against them, but Marvel seems to really know what it's doing.
Wizard: What about the new Image Press? The guys doing it are pretty big ex-Marvel guys, like Todd McFarlane, Jim Lee, and Rob Liefeld. How do you feel about them?
Phil: I think their books will look really cool, but the stories will probably be so-so. The reason these guys got so popular was because they worked on hot Marvel titles.
Wizard: You don't think they have what it takes?
Phil: I don't know. I'll give their books a shot, and if I like them, I'll keep reading.
Mike: I'm going to be picking them up mostly for the art. A story would be a plus.
Adam: I'll try them, but to tell you the truth, I wish they had stayed at Marvel. Liefeld on *X-Force*, Lee on *X-Men* and whatever. It was cooler that way.
Phil: Marvel was better off with them than without them.
Wizard: What could other publishers do to compete with Marvel?
Adam: They need a couple of tougher characters. Guys like Punisher and Wolverine. The other companies can't match up with their bland, out of date characters.
Phil: Marvel comics are collectibles. Most of their books go up, where the other companies' stuff just sits there. So not only do you buy a really cool comic, it goes up too. That's cool.
Mike: Like I said before, Marvel has been well thought out since its inception. Where you can read a Marvel book and have it refer back a couple of months, or even years, DC is a mess with the pre/post Crisis thing, and even new stuff like *Hawkworld* is all screwed up. The smaller companies have no history, and most of their stuff doesn't fit into one universe. Marvel's done it right for 30 years.
Wizard: With the way things are going, where do you see Marvel in five years?
Phil: Still on top.
Adam: Yeah, I don't think Marvel can be beat.
Mike: Well, I hope DC really turns around, but it's gonna be tough to come back from where they are.
Wizard: Okay, pretty cool. I think we hit on some cool points this month, and I'll see you guys next month. Thanks.

So... whaddya want?

Now that we've got your attention, listen up. The first ten people who send in this questionnaire get a free limited edition San Diego Comic Con edition of Wizard #1. Excited? Good. Because we want you to be. What do you like about Wizard? What don't you like about Wizard? If we're going to be bigger, better, and badder each month, we've got to know what you think about us. Fill out the questionnaire below and the optional features guide to the right, and mail this page to Wizard Questionnaire, P.O. Box 648, Nanuet NY 10954-0648. Only you can make us better, and, who knows? You might walk away with a free Comic Con Wizard #1! Comments? Please use an additional sheet and fire away!

Favorite Story to date:

Favorite Department:

Least Favorite Department:

Do you read the price guide? ☐ Yes ☐ No

Do you use the price guide to value comics? ☐ Yes ☐ No

Are you collecting Wizard? ☐ Yes ☐ No

How old are you?

☐under 11 ☐12-13 ☐14-17 ☐18-20 ☐21-25 ☐over 25

How many comics do you buy monthly?

☐1-4 ☐5-10 ☐11-15 ☐16-25 ☐26-50

How much do you spend on comics every month?

☐$1-5 ☐$6-10 ☐$11-15 ☐$16-20 ☐$21-30 ☐over $30

What else besides comics do you collect?

☐Sports cards ☐Stamps ☐Coins ☐Posters ☐Phone #'s

Which of the following magazines do you read?

	Never	A little	Always
Advance Comics	☐	☐	☐
Comics Interview	☐	☐	☐
Comics Scene	☐	☐	☐
CBG Newspaper	☐	☐	☐
CBG Price Guide	☐	☐	☐
CVM	☐	☐	☐
Starlog	☐	☐	☐
Overstreet	☐	☐	☐
Previews	☐	☐	☐
Wizard	☐	☐	☐

Optional

	Love it	*Like it*	*Hate it*
Amazing Artists	☐	☐	☐
Brutes & Babes	☐	☐	☐
Collecting Comics in the 90's	☐	☐	☐
Comic Book Price Guide	☐	☐	☐
Comic Watch	☐	☐	☐
Contests	☐	☐	☐
Creme De La Creme	☐	☐	☐
Crystal Ball	☐	☐	☐
Hollywood Heroes	☐	☐	☐
Hunk & Babe	☐	☐	☐
King of the Hill	☐	☐	☐
Magic Words	☐	☐	☐
Market Watch	☐	☐	☐
Picks From the Wizard's Hat	☐	☐	☐
Scavenger Hunt	☐	☐	☐
Show Calendar	☐	☐	☐
Top Ten	☐	☐	☐
Top Ten Heroes & Villains	☐	☐	☐
Toy Price Guide	☐	☐	☐
Toying Around	☐	☐	☐
Trading Card Price Guide	☐	☐	☐
Wizard News	☐	☐	☐
Wizard of Cards	☐	☐	☐

WIN A COLLECTOR'S EDITION!

The Wizard's Crystal Ball

By Greg Buls

Every month the Wizard makes a trip into town to stock up on bat nostrils, mouse tails, grasshopper brains and other choice delicacies. I'm not sure what he does with all of these things since I'm just an acolyte. What I do know is that when he's gone it's the opportune time to sneak into the laboratory at the top of the Wizard's tower and look into his crystal ball.

The crystal ball itself is a mystery to me. While it's not always right, it can show me some things about the future, but not everything. That's okay, since the only things I'm interested in are these: What are the next hot books going to be? What books are going to sell better than everyone expects?

This time, as soon as I looked into the crystal ball to check out the month of May, I almost ran screaming from the Wizard's tower. When I finally mustered the courage to take a second look, I was confronted by one of the most uniquely horrifying things I had ever seen. Staring back at me was the horribly scarred and disfigured face of the newest anti-hero in the Marvel Universe. His name is Terror, and he stars in his own monthly title beginning in May, *Terror Inc.*

Terror is a mercenary/assassin who gives his services to the highest bidder. He is able to steal and absorb as his own the body parts of both the living and the dead. He is able to make use of these body parts the same way that the original owner was able to use them: if he steals the legs from an Olympic high-jumper, he can jump high. If he takes the arms of The Rhino, he can squeeze someone into a pulp. And he will. He's not a nice guy.

The problem is, these borrowed body parts don't last forever. This means that Terror has to be constantly re-building his body with fresh parts. It's easy to see why he doesn't make a lot of friends, He will be appearing in *Daredevil* and *Cage* in the near future, in addition to his own book.

This book has a good chance of taking a lot of people by surprise. Like *Ghost Rider* of two years ago, this book is different from anything else being published. The title is written by D.G. Chichester, whose previous credits include *Daredevil, Nightbreed, Hellraiser* and *SHIEID.* The art is provided by Jorge Zaffino, artist of *The Punisher: Kingdom Gone* graphic novel. The art is much more "mood" oriented than detail oriented, making it perfect for this type of story. But a word to the wise: If you like the immaculate detail of Jim Lee, Art Adams and Todd McFarlane, you probably won't appreciate the art in this book. If you are less critical of detail and more appreciative of different art styles, you should enjoy it very much.

In an age where muscle-bound mutants dominate the landscape, more and more readers are looking for a change of pace. This is it.

The other title the crystal ball keeps coming back to in May is the newest offering from Valiant Comics. Last month, the crystal ball pointed to *Archer and Armstrong* #0. (It should be in comic stores by the time you read this—I hope you've had a chance to check it out.) The new Valiant title for May stars Armstrong's older brother. For over 10,000 years he has fought on the side of right and justice in every major battle or war. He fought the Mongols in China, he fought against the Germans in the trenches of World War I, and he rode against Custer in the Battle of Little Big Horn. In 1992, he will fight the most important battle of his life—Unity. He's *The Eternal Warrior.*

The Eternal Warrior #1 is drawn by Barry Windsor-Smith and written by Jim Shooter. It features an incredible Frank Miller cover. It is the second chapter in Unity and the first of the regular Unity books, so it will be bought by everyone who reads Unity. This gives the book a huge built-in audience. In addition, the book will generate a lot of interest based upon the past performance of Valiant's first issues. Furthermore, Shooter and Windsor Smith have proven themselves to be top creative talents, and given that this is a launching point for Unity, you can bet that both will outdo themselves on this book. It should have both the quality and fan interest necessary to make it yet another winner from Valiant.

The Wizard should be returning from town any time now. I promise to make another trip to the Wizard's lab before too long. I'll see you back here in about a month! Until then, don't take any wooden nickels.

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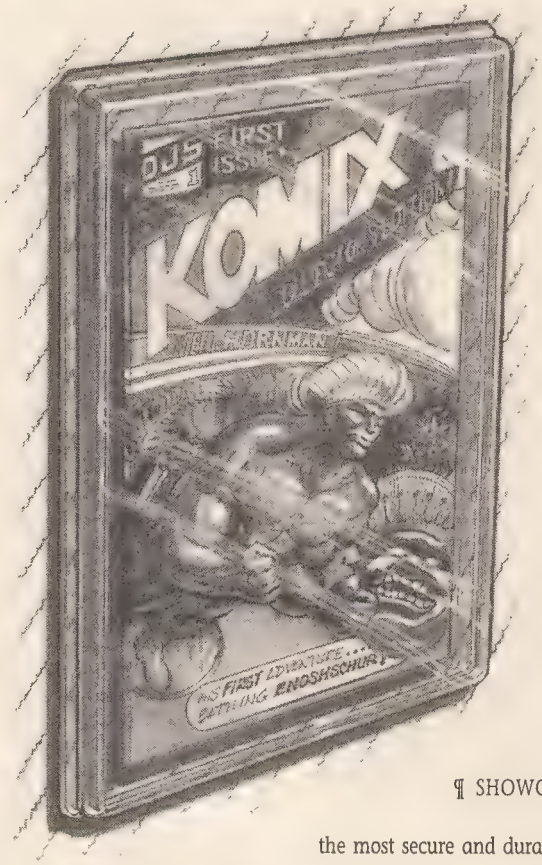

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From The Wizard's Hat

PICKS

Here's a listing of the hottest books shipping in May!

Spawn #1

Artist: Todd McFarlane
Writer: Todd McFarlane
Shipping Date: May
Cover Price: $1.95

Todd McFarlane. Yup, after almost a year's absence, the mighty Todd McFarlane has returned to the comic world, and he's picked one hell of a neat character for his debut! Spawn, set in the new Image Universe, is the resident superhero of New York. As the story goes, New York is falling apart. Besieged by crime and poverty, the big apple needs a helping hand... desperately. Luckily, Spawn is here to help, but do they want him to? Who is this guy, and why does he appear to be a normal human some days, yet can move buildings on others? How will the other heroes of the Image Universe react to this mysterious hero? Will the Youngblood team see him as friend or foe?

The first issue of this ongoing series also includes a full-color centerfold by Todd McFarlane, and bonus pin-ups by George Perez and Dale Keown!

Robocop vs Terminator #1

Artist: Walt Simonson
Writer: Frank Miller
Release Date: May 26th
Cover Price: $2.50

"Thank you for your cooperation" is what Robocop might say to the Terminator in this four issue mini series from those swell guys at Dark Horse. Let me explain. In the nightmarish future (the year 2029 to be exact), a human resistance soldier gains access to Skynet's time displacement equipment and sends herself hurtling into the past. Her mission: Kill Alex Murphy, A.K.A. Robocop! But Skynet, knowing how instrumental Robocop is to the development of Skynet itself, sends three Terminators back in time with one mission: Find Robocop at any cost and protect him! What's going on here? Find out in one of the hottest mini series this year, brought to you by Frank (*Dark Knight*) Miller and Walt (*Thor*) Simonson, and the king of movie comics, Dark Horse!

Unity #0

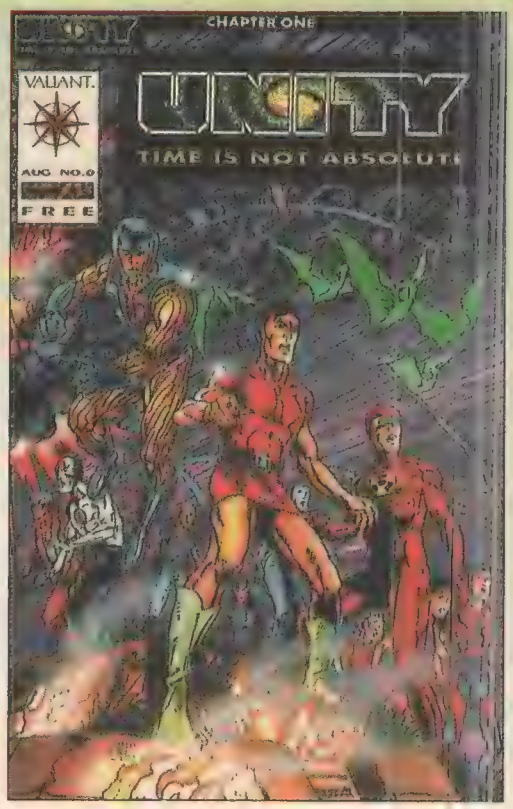
Artist: Barry Windsor-Smith
Writer: Jim Shooter
Release Date: May
Cover Price: FREE!

With Spider-Man's 30th birthday celebration from Marvel, the release of the second Batman movie from DC Comics, and the hot new titles from Image Press, you ask yourself, "Hey, what's Valiant doing over the summer?"

HA! Wait until you get a load of this.

Starting this month is Valiant's first major crossover, and to kick it off they're giving away copies of *Unity* #0 FREE! Now don't think this is something cheap—it's not. It's written by Jim Shooter and drawn by Barry Windsor-Smith (of "Weapon X" fame). It's all-new material and it's the prelude to what's shaping up to be one of the coolest storylines of the year!

The Unity storyline marks the debut of two new hot titles from Valiant—*Archer & Armstrong* #1 and *The Eternal Warrior* #1—both of which should follow in the footsteps of Valiant's other hot books. Recommended!



New Warriors #25

Artist: Mark Bagley
Writer: Fabian Nicieza
Release Date: May 26th
Cover Price: $2.50

The "Nothing But The Truth" storyline comes to its double-sized conclusion. This issue wraps up all of the plotlines which have been building up over the past five issues. The jury returns with the verdict in Marvel Boy's trial, and the Warriors (along with special guest stars Darkhawk and Rage) battle to the finish with the Folding Circle! Night Thrasher learns the truth about the death of his parents, and resolves his conflict with the Taylor Foundation. All this sets the stage for the new New Warriors team, as well as the upcoming *Night Thrasher* limited series. *New Warriors* #25 features a special die cut cover with a black and monochrome ink front piece and the full color Warriors beneath.

Batman: Shadow of the Bat #1

Artist: Norm Breyfogle
Writer: Alan Grant
Release Date: May 26th
Cover Price: $1.50

Remember back in 1989, when the first *Batman* movie came out, DC released *Legends of the Dark Knight* #1 as part of their Batman celebration? Well, those nutty guys are at it again with *Batman: Shadow Of The Bat* #1, coinciding with the release of the second *Batman* movie. The premiere issue of this ongoing new series revolves around Jeremiah Arkham, the nephew of the founder of Arkham Asylum. As the new warden of Arkham, Jeremiah (only his friends call him Jerry) pulls the proper strings and has the Dark Knight Detective chained inside a padded cell within the asylum. What are the warden's plans, and how will the pointy-eared fellow get out of this one? (Boy, Batman should have taken our advice and stayed home with Michelle Pfeiffer.)

Web of Spider-Man #90

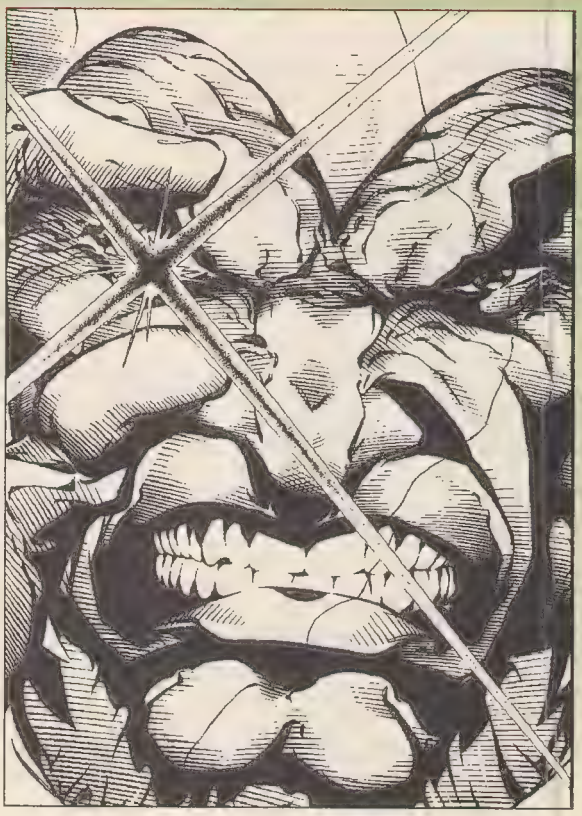
Artist: Alex Saviuk
Writer: Howard Mackie
Shipping Date: May 5th
Cover Price: $2.95

Happy birthday to you, happy birthday to you, happy birthday dear Spider-Man, happy birthday to you. Yay. It's Spidey's 30th birthday this year, and Marvel is knocking themselves out with tons of special promotions, including this Spectacular (whoops, wrong adjective...let's call it Amazi—no..uh, hmm) INCREDIBLE issue of *Web*. Not only does this double sized issue feature Spidey's all-out battle with Mysterio, but also contains a gorgeous three-page gatefold poster and a tremendous 4" x 5" cover hologram. Not that this book needs any more cool stuff in it, but *Web* #90 also has an all new back-up story featuring the origin of Spider-Man seen through the eyes of one of Spidey's supporting cast!

Eclipso: The Darkness Within #1

Artist: Bart Sears
Writer: Keith Giffen
Shipping Date: May 19th
Cover Price: $2.50

For a long time Eclipso has been kind of a lame, second rate villain, but not anymore. Starting with the release of *Eclipso* #1, DC is revamping Eclipso, turning him into the Dark God of Vengeance (what would Zarathos say?). His plot: To completely plunge the world into everlasting darkness, and to rule through his puppet soldiers—Earth's mightiest heroes! "What?!?" you say? "There's no way the JLA, Titans or Batman would ever help that creep!" True, but Eclipso is plotting to make the evil natures of Earth's heroes dominant, and just like last year's *Armageddon 2001* crossover, most of DC's annuals for 1992 will feature the heroes' struggle against the power of Eclipso. To add to the excitement, each issue of *Eclipso* #1 will come with a dark purple, plastic "Eclipso diamond" on the cover!



MORE PICKS

Adventures of Superman #492
DC Comics ***$1.25***
Pursuit of Liberty p2 of 2- The Sons of Liberty are destroyed by Agent Liberty himself!

Aliens: Hive #4
Dark Horse ***$2.50***
Surrounded by the aliens and a Corporation ship—there seems to be no way out of the hive for Stan, Julie, and Gill.

Aliens: Newt's Tale #1
Dark Horse ***$4.95***
We've all seen Aliens—now read the tale of how the colonists were first overrun by the alien hordes, and how Newt alone survived to tell the tale.

Adventures of Superman #492

Darkhawk #17
Marvel ***$1.25***
Darkhawk must rescue a hostage from the clutches of the Peristrike Force, mutants from Russia!

Darkhawk Annual #1
Marvel ***$2.25***
Assault on Armor City p1- Tony Stark thinks Darkhawk's using stolen technology, so it's Iron Man vs Darkhawk!

Deathlok #13
Marvel ***$1.75***
Deathlok is reunited with his former family, and must struggle to return to his former life.

Amazing Spider-Man #364
Marvel ***$1.25***
The Shocker is being hunted by Scourge! Can he defend himself against this proven killer of super-villains?

Amazing Spider-Man #364

Archer & Armstrong #1
Valiant ***$2.50***
Unity Chapter 3-Archer and Armstong play a powerful role in this early chapeter of Unity.

Arion, The Immortal #1
DC Comics ***$1.50***
Arion, Lord of Atlantis didn't die 50,000 years ago, he's alive with a brand new source of power, and ready to unleash his magic upon the Earth.

Deathstroke, The Terminator #12
DC Comics ***$1.75***
Superman turns Deathstroke over to the CIA, setting the stage for the world's greatest jailbreak—Deathstroke-style.

Demon #25
DC Comics ***$1.50***
A cursed 800 year old Medieval judge comes looking for Jason Blood, and finds Etrigan instead!

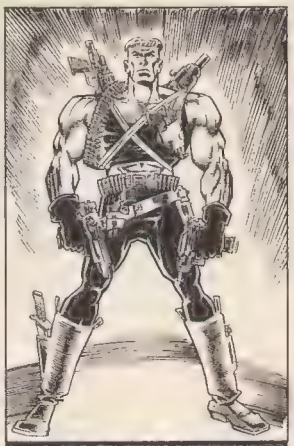
Elementals: Oblivion War Special #1
Comico ***$2.95***
The Oblivion War saga is brought to its climax as the assault on the Oblivion Planet begins, but the outlook is bleak when hero after hero falls before the enemy!

Darkhawk Annual #1

Armageddon: Inferno #4
DC Comics ***$1.00***
In this final climactic issue, the Justice Society of America returns from Ragnarox to save the day.

Avengers West Coast #84
Marvel ***$1.25***
The team encounters Spider-Man during a murder investigation, just in time to learn the origin of Spider-Woman.

Daredevil #306
Marvel ***$1.25***
Spider-Man and Daredevil team-up to deal with the debut of the new super villain, Surgeon General.


Guy Gardner: Reborn #1

Eternal Warrior #1
Valiant ***$2.25***
Unity Chapter 2-The Eternal Warrior (Armstrong's older brother) is about to enter the greatest fight of his long life...Unity!

Excalibur #52
Marvel ***$1.75***
Professor X and Jean Grey must confront the Phoenix Force itself if they want to save Rachel's life!

Ghost Rider #27
Marvel ***$1.75***
The X-Men team up with the Spirit of Vengeance to take down the menace of the Brood Queen!

MORE PICKS

Green Lantern #26
DC Comics ***$1.00***
Now that Hal Jordan is in charge of Earth again, Evil Star's going to show him where to put his power ring.

Guardians of the Galaxy #26
Marvel ***$1.25***
The secret origin of the Guardians of the Galaxy is finally revealed!

Guy Gardner: Reborn #1
DC Comics ***$4.95***
After losing his power ring and his JLA membership, Guy turns to heavy armament to fight the baddies. Guest starring Lobo!

Infinity War #2

L.E.G.I.O.N. '92 #41
DC Comics ***$1.50***
Vril Dox sends Lady Quark and Garv to investigate a monstrous space hulk in a nearby sector of space, but Phase has other plans.

Lobo's Back #3
DC Comics ***$1.50***
Lobo's reincarnation as a woman named Bimbo is suddenly ended when he's killed once again—only to come back as...a squirrel?

Magnus: Robot Fighter #15
Valiant ***$2.25***
Unity Chapter 3-This issue lays the groundwork for the upcoming truth about the origin of Magnus.

Marshal Law:Super Babylon

Harbinger #8
Valiant ***$2.50***
Unity Chapter 8-The kids face the greatest challenge of their lives when they face the Enemy of Unity!

Hellblazer #55
DC Comics ***$1.75***
John Constantine must perform the most dangerous exorcism he's ever seen to free London from Calabraxis.

Incredible Hulk #395
Marvel ***$1.25***
Once again donning the guise of "Mr. Fixit," the Hulk tries to avenge the murder of his former boss, and comes against the Punisher!

Marshal Law: Super Babylon
Dark Horse ***$4.95***
In this follow up to last year's The Hateful Dead, we find out what happened to the good Marshal after he shot himself in the head.

Moon Knight #40
Marvel ***$1.75***
Dr. Doom wants what the Moon Knight has, and he'll kill Moon Knight to get it!

New Titans #88
DC Comics ***$1.75***
Donna Troy's pregnancy reaches a critical phase, forcing the Teen Titans to move in for the kill, as another Titan turns traitor.

Moon Knight #40

Infinity War #2
Marvel ***$2.50***
Earth's heroes arrive at Four Freedom's Plaza to hear Reed Richard's revelation about the evil dopplegangers!

Iron Man #282
Marvel ***$1.25***
With his new Special Mission Armor, taking down the Masters of Science shouldn't be a problem for Iron Man.

Justice League America #64
DC Comics ***$1.25***
The League fights with Maxima to save her homeworld from the menace of Starbreaker.

Nomad #3

Next Men #4
Dark Horse ***$2.50***
As the mutates are brought back together, they learn that they weren't the only survivors of the Project. There have been..."mistakes." By John Byrne.

Nomad #3
Marvel ***$1.75***
The Commission on Super Human Activities sends the USAgent to bring in Nomad!

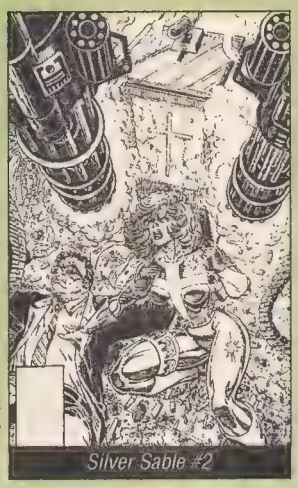
Pendragon II #1
Marvel ***$1.75***
The Knights of Pendragon return in an all new series. This issue features Union Jack teaming with Iron Man to stop runaway robots!

MORE PICKS

Punisher #65
Marvel ***$1.25***
The Punisher must stop the Kingpin from setting up a crime cartel in Europe.

Punisher War Zone #5
Marvel ***$1.75***
If having your cover blown isn't bad enough, imagine how you'd feel if Shotgun showed up to kill you!

Rai #6
Valiant ***$2.25***
Unity Chapter 7-All of Japan is destroyed as Rai can do nothing but watch as Unity continues.


Silver Sable #2

Superman, the Man of Steel Annual #1
DC Comics ***$2.50***
Eclipso's first move in world domination—take out Superman, Starman and Rampage. Can Earth survive without Superman?

Terminator: Hunters & Killers #3
Dark Horse ***$2.50***
Can the Russian rebels launch their missiles against Skynet before the new "stealth" Terminators get to them first?

Terror, Inc. #1
Marvel ***$1.75***
Introducing Terror, a mercenary/assassin who steals the abilities of others by robbing and using their body parts!

Robotech: Invid War #1
Eternity ***$2.50***
The Robotech Masters have been defeated at a horrible cost, and as the Earth lies in ruins, the Invid war machine springs to life.

Silver Surfer #67

Shadowman #4
Valiant ***$2.50***
Unity Chapter 6-Shadowman allies with Solar to fight the One at the center of Unity!

Silver Sable #2
Marvel ***$1.25***
Silver Sable is hired to protect a televangelist from the Watchdogs—but something goes terribly wrong!!!!

Uncanny X-Men #290
Marvel ***$1.25***
Iceman defends his family from the Cyberpunks, and Storm must choose between Forge and Bishop when Forge proposes marriage.

Warlock & The Infinity Watch #6
Marvel ***$1.75***
After the Infinity Watch falls before the Man-Beast, can Adam Warlock stop the Infinity Thrall alone?

X-Factor #80
Marvel ***$1.25***
X-Factor must protect an informant from the mutant drug dealers known as Hell's Belles.

Superman: Man of Steel Ann #1

Silver Surfer #67
Marvel ***$1.25***
What? Galactus is on Earth? What's he up to? The Surfer wants to know...now!

Solar, Man of The Atom #12
Valiant ***$2.25***
Unity Chapter 9-Solar pays dearly for the destruction of his own world as Unity continues!

Spider-Man #24
Marvel ***$1.75***
As part of the Infinity War, Spidey goes toe-to-toe with his evil doppleganger.

Terminator: Hunters & Killers #3

X-Force #12
Marvel ***$1.25***
The Highlord storyline forces serious changes within X-Force, like nothing we've ever seen before.

X-Men #10
Marvel ***$1.25***
Gambit and Rogue's relationship heats up (yes, we're asking the same question).

X-O Manowar #6
Valiant ***$2.25***
Unity Chapter 5-Aric finally finds the challenge he seeks in Unity, but will it be too much for him?

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Because of such a strong response to our previous ad, this second order and shipment date has been added.

THIS MONTH'S NUMBER ONES

NUMBER 1

Comic book collectors place a great deal of importance on the #1 issues; since it's tricky to determine whether a book will succeed. You have to choose your comics very carefully and wisely. #1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for May. Happy Hunting!

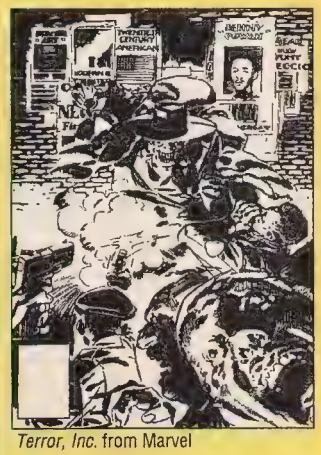
Aliens: Newt's Tale #1 Dark Horse
All Star Archives #1 DC Comics
Angryman #1 Caliber
Arion, The Immortal #1 DC Comics
Aztec Ace #1 Eclipse
Batman: Dark Knight Archives #1 DC Comics
Batman: Shadow Of The Bat #1 DC Comics
Beatles vs Rolling Stones #1 Celebrity
Catseye Agency #1 Rip Off
Comico Illustrated #1 Comico
Darkhawk Annual #1 Marvel
Dimension X #1 Karl Art
Doom Force Special #1 DC Comics
Dragonfire: The Classified Files #1 Night Wynd
Eclipso: The Darkness Within #1 DC Comics
Elementals: Oblivion War #1 Comico
Elfquest: The Hidden Years #1 Warp
Eternal Warrior #1 Valiant
Football Heroes: Joe Namath #1 Personality
Freedom Union #1 Dark Tower
Green Lantern Annual #1 DC Comics
Gun Fury #1 Humor
Guns N Roses #1 Celebrity
Guy Gardner: Reborn #1 DC Comics
H.P. Lovecraft's Cthulhu #1 Millennium
Hell's Angel #1 Marvel
Human Head Comix #1 Caliber
Jaguar Stories #1 Comico
Light Fantastic #1 Innovation
Loco vs Pulverine #1 Eclipse
Original Ghost Rider #1 Marvel
Pendragon II #1 Marvel
Pink Floyd #1 Personality
Psycho Killers: Body Count Special #1 Comic Zone
Roadways #1 Comic Zone
Robocop vs Terminator #1 Dark Horse
Robotech II: The Sentinels-Swimsuit Spectacular #1 Eternity
Robotech: Invid War #1 Eternity
Samaritan #1 Dark Tower
Samurai Seven #1 Caliber
Samurai: Vampire's Hunt #1 Night Wynd
Scary Book #1 Caliber
Serpent Rising #1 Caliber
Space Sirens #1 Comax
Spawn #1 Malibu
Strange Sports Stories #1 Adventure
Strangers #1 Dare To Dream
Superman, The Man Of Steel Annual #1 DC Comics
Team: Lancer #1 Dynamic
Tekq #1 Caliber
Terror, Inc. #1 Marvel
Timejumper #1 Dynamic
Unity Collection #1 Valiant
Warriors Of The Lion #1 Dynamic
Wonder Man Annual #1 Marvel

For The Wizard Comic Watchers

Aliens: Newt's Tale from Dark Horse

Arion, the Immortal from DC Comics

Eternal Warrior from Valiant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TOP 100 APRIL-1992

Here's the list for April... the countdown of the top selling titles sold as reported by Diamond Comic Distributors, Inc.

1 X-Men #9
2 Infinity War #1
3 Uncanny X-Men #289
4 X-Force #11
5 Silver Sable #1
6 Spider-Man #23
7 Amazing Spider-Man #363
8 Ghost Rider #26
9 Spectacular Spider-Man #189
10 Youngblood #3
11 Wolverine #55
12 X-Factor #79
13 Lobo's Back #2
14 Punisher War Zone #4
15 Warlock & Infinity Watch #5
16 Cage #3
17 Guardians of the Galaxy #25
18 Punisher #64
19 Incredible Hulk #394
20 Green Lantern: Mosaic #1
21 Silver Surfer #66
22 Punisher Annual #5
23 Legends of the Dark Knight #32
24 New Warriors #24
25 Nomad #2
26 Legends of the Dark Knight #31
27 Deathlok #12
28 Warheads #1
29 Silver Surfer Annual #5
30 Next Men #3
31 Batman #480
32 Death's Head II #4
33 Marvel Comics Presents #105
34 Star Wars: Dark Empire #3
35 Darkhawk #16
36 Aliens: Hive #3
37 Marvel Comics Presents #104
38 Blood & Glory
39 Web of Spider-Man #89
40 Excalibur #51
41 Batman: Gotham Knights #4
42 Batman: Run Riddler Run #1
43 Punisher War Journal #43
44 Batman #479
45 Green Lantern #25
46 Thor #448
47 Doctor Strange #42
48 Captain America #401
49 Detective Comics #645
50 Terminator: Hunters & Killers #2
51 Daredevil #305
52 Green Lantern Corps Quarterly #1
53 Fantastic Four #365
54 Avengers #348
55 Iron Man #281
56 Moon Knight #39
57 Black Condor #1
58 Namor #27
59 Namor Annual #2
60 Armageddon: Inferno #3
61 Uncanny X-Men #248 2nd Print
62 Alpha Flight Special
63 What If? #38
64 Archer & Armstrong #0
65 Wonder Man #10
66 Avengers West Coast #83
67 Justice League America #63
68 Deathstroke the Terminator #11
69 Sandman #38
70 New Titans #87
71 Superman #68
72 Quasar #35
73 Justice League Europe #39
74 Doctor Strange Annual #2
75 Sleepwalker #13
76 Motormouth #1
77 Alpha Flight #109
78 Action Comics #678
79 Superman: Man of Steel #12
80 Dark Horse Presents: Aliens #1
81 Adventures of Superman #491
82 Amazing Spider-Man #265 2nd print
83 Aquaman #7
84 'Nam #69
85 Star Trek: The Next Generation #32
86 Warlock #2
87 Cops: The Job #1
88 Star Trek #32
89 Flash #64
90 Flash #65
91 Demon #24
92 She-Hulk #40
93 L.E.G.I.O.N. '92 #40
94 Justice League Quarterly #7
95 Legion of Super-Heroes #30
96 X-Men Classic #72
97 Green Arrow #63
98 Wonder Woman #63
99 Tarzan the Warrior #2
100 Ray #5

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	9	35	58
DC Comics	-	10	34
Dark Horse	-	4	5
Malibu	1	1	2
Valiant	-	-	1

TOP TEN - APRIL 1991

1 X-Force #1
2 Spider-Man #13
3 Uncanny X-Men #279
4 Infinity Gauntlet #2
5 Uncanny X-Men Annual #15
6 Amazing Spider-Man #350
7 X-Factor #69
8 Batman #467
9 X-Factor Annual #16
10 Ghost Rider #16

TOP 10 MAY 1992

We keep a very close watch on all the hottest books trading hands throughout the country. Here we have listed for you the 10 most commonly sold and demanded comics.

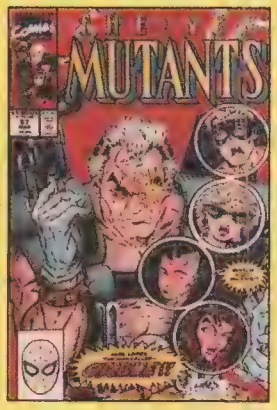
Uncanny X-Men #201

Artist: Rick Leonardi & Whilce Portacio
Writer: Chris Claremont

The record has been tied. The only other book ever to last three months as #1 on the top ten has been *New Mutants* #87, but now *Uncanny X-Men* #201 has joined its ranks. Most impressive. Now what is it that makes this book numero uno? Why, a rumor. Yup, just a rumor. As the theory goes, the son of Scott Summers and Madelyne Pryor, young baby Nathan, is none other than...Cable!! Hurray! Well, that's the story and that's what made this obscure comic shoot to the top of the charts. So if you were one of the clever ones and bought this book way back when it was spotlighted in *Wizard* #4's Comic Watch (for about $5), nice job. Expect more interest in Cable this summer as *X-Force* really heats up, and the *Cable* mini series hits the shelves.

New Mutants #87

Artist: Rob Liefeld
Writer: Louise Simonson



Still desperately trying to reclaim the #1 spot, the *legitimate* first appearance of Cable remains rooted to the #2 spot. What makes this book so great is that when it originally came out, the *New Mutants* were really on a cold streak and not too many were ordered on #87. Y'see, back then Rob Liefeld was better known as "Rob who?" and Cable was something you got to watch dirty movies on late at night. Well, Liefeld has not only become one of comicdoms hottest creators, but was instrumental in forming Image Press, the hot new comic company. And we all know what happened to Cable.

Amazing Spider-Man #361

Artist: Mark Bagley
Writer: David Michilinie

WOW! Talk about your overnight success stories. This book literally disappeared off the shelves. What does this book have that makes it the next best thing to photon torpedoes? Well, it has the first complete appearance of Carnage, as well as his first full story. Its also part one of the "Venom Spawn" trilogy, which also guest stars Venom (yay), Mr. Fantastic and the Human Torch. Even with all this great stuff in it, it's pretty impressive that this book jumped to the #3 spot from the #9 position since last month.

Uncanny X-Men #266

Artist: Mike Collins
Writer: Chris Claremont

With the current storyline running through the *X-Men* books, interest in the mystery mutant known as Gambit is at an all-time high. The entire comic world is sitting on the edge of their seats to see if the cajun charmer is in fact a traitor, and is plotting to nail the X-Men from the inside. So with all that going on, this, his first appearance, is at an all-time high.

Uncanny X-Men #248

Artist: Jim Lee
Writer: Chris Claremont
With news of his imminent departure from Marvel, this, the first Jim Lee *X-Men* has slipped a little bit in the ratings. It would appear that just as McFarlane's departure caused his early work on *Spider-Man* to depreciate, the same has happened to this issue, once one of the hottest books in the country. Don't count this book out, though. Just because it may slip some does not mean it's history. Jim Lee is slated to produce an all-new comic with Image Press, which may create an all-new Jim Lee fever.

Uncanny X-Men #268

Artist: Jim Lee
Writer: Chris Claremont
Slipping one spot on the charts, *Uncanny X-Men* #268, the first issue of *X-Men* with Jim Lee as regular penciller, seems afflicted by the same conditions as issue #248. What also makes this book a desirable collector's item are the special guest stars in this story. Captain America and an infant Black Widow co-star in a WWII flashback story, and team with a younger Wolverine in the days before Weapon X. A really cool story with awesome art, but in light of Jim Lee's imminent departure from Marvel, one that has slumped a bit in the charts.

Ghost Rider #1

Artist: Javier Saltares
Writer: Howard Mackie
Cruisin' up the charts is the first appearance of the new Spirit of Vengeance, and he's really burning up the charts. Combining the tough, no nonsense style of the Punisher with an eerie, supernatural feel, the Ghost Rider was the surprise hit of 1990 and has skyrocketed up the price meter, and seems prepared to climb this chart as well. What helped move this book up the charts are the recent releases of some sizzling hot issues of *Ghost Rider*. Number 25 had an awesome "pop-up" center spread, and issues #26 and #27 guest starred the super-hot X-Men.

Amazing Spider-Man #362

Artist: Mark Bagley
Writer: Dave Michilinie

Entering the Top Ten this month is *Amazing Spider-Man* #362, part two of the three part "Carnage" storyline. Part one, *Amazing Spider-Man* #361, is currently holding at the #3 position. What can we say that hasn't been said already in #3? Hmm...not much. But we could say it with a mouthful of saltines and make it real, real messy. But seriously, the trilogy is super-hot, and *Spidey* #363 may even make the charts next issue.

Harbinger #1

Artist: Dave Lapham
Writer: Jim Shooter
Well, I'll be snookered! A non-Marvel, here in the Top Ten! Who could pull that off? Why, it's none other than those wacky guys over at Valiant, who have done such an incredible job with most of their books, and especially *Harbinger*. *Harbinger* is a story about super powered teens who are outcasts from society and have to learn to live on their own. They face normal everyday problems, as well as super-powered villains. This fresh and exciting new book has taken the comic world by surprise. The current Unity storyline running in the book should bring even more attention, and a better position on the charts.

Darkhawk #1

Artist: Mike Manley
Writer: Danny Fingeroth
Maintaining its hold at the #10 spot, *Darkhawk* continues to be a major fan favorite. When this book first appeared, Darkhawk was kind of taken as a joke, and no one expected him to really catch on. Well, he not only caught on, but he kicks some major butt on the popularity polls! With all the attention shifted to Darkhawk because of his appearances in the *New Warriors* and *Amazing Spider-Man*, as well as fighting Venom in issues #13 and #14 of his own series, Darkhawk has really become a hot member of the Marvel Universe!

Toying Around

With Brian Cunningham

Part I: A long time ago, in a galaxy far, far away...

Man, I've always wanted to write those words. What a lead-in! From those words on, my eyes were sutured to that movie screen (I can only hope that the same will happen with you and this article). I was hooked. And, apparently, so was everyone else making *Star Wars* the highest grossing movie of all-time in 1977.

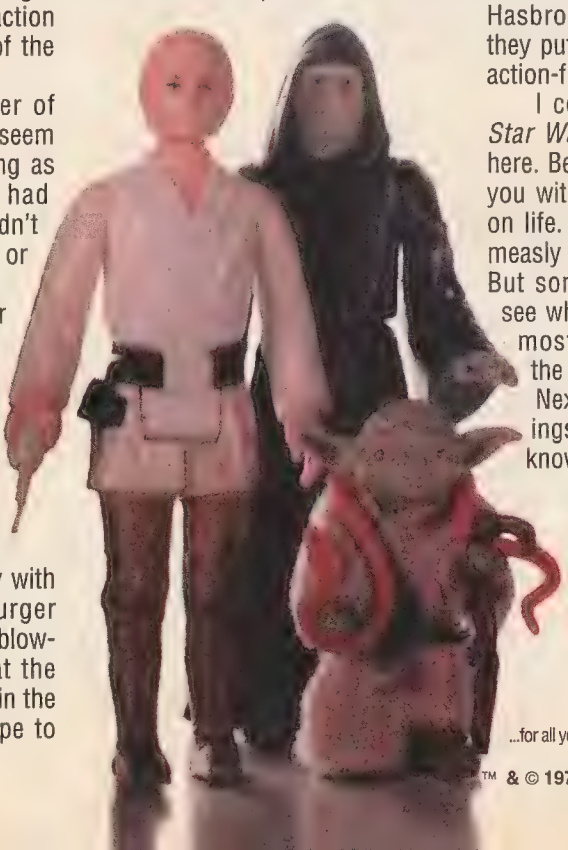
Star Wars came out of nowhere and took science fiction movies (to borrow another popular sci-fi phrase) boldly where no films had gone before. Because no one expected the film to do as well as it did, a relatively small toy company called Kenner Corp. got the license to do about 12 action figures. You know the rest of the story.

I remember the summer of 1977 quite well, but I don't seem to remember *Star Wars* being as popular as it was. Sure, I had *heard* of *Star Wars*, but I didn't know if it was good or okay or whatever.

The first time I remember seeing something about it was when I was attending a wedding at Uncle Raymond's and somebody was wearing a *Star Wars* T-shirt. It looked pretty neat, especially the guy with the sword. The entire time I was at the wedding, the only toy to play with was some freebee from Burger King. (Y'know, one of those blowpipe things with a basket at the end of it. Then you put a ball in the basket and blow into the pipe to lift the ball into the air. Pathetic, huh?)

Anyway, some kid at the wedding stole the ball and ended my enjoyment of the blowpipe. My much older cousin, Eddie, must have felt sorry for me and took me to a local drugstore to buy me something (yeah, Eddie was definitely one of those cousins you loved to visit). He asked me, "Hey, do you want a *Star Wars* figure?" holding a Luke Skywalker figure.

Of course I said yes. I hadn't even seen the movie yet and I owned some guy named Luke. Luke was kinda weird-lookin', though. My Mego guys towered over him and he didn't quite fit the munchkin description. He didn't fit in at all, especially since I didn't know what he did. In the end, he sat at the bottom of my toy box.



The first day of school came and about ten people in my class wore *Star Wars* T-shirts. Only then did it occur to me that maybe this movie is pretty popular, and that I should go see it. A few weeks later, my father took my sister and me to finally see it, and, like everyone else in the world, we loved every second of it.

I have close to every figure in the original *Star Wars* series, and when I got them, they were even better than my Megos. Imagine that! Every kid wanted them and they sold more than perhaps any other single toy line (except maybe Hasbro's G.I. Joe figures). And, they put Kenner on the map as an action-figure line.

I could go on and on about *Star Wars*; it's hard to stop just here. Before I go, though, I'll leave you with the film's bizarre impact on life. I think I saw *Star Wars* a measly three times in the theatre. But some of my friends used to see who could see the movie the most—and that numbered in the thirties! Go figure...

Next issue: Search your feelings, readers (as if you don't know what Part II is about...)!

Special thanks to...

Jon at Troll & Unicorn
5460 Brandt Pike
Huber Heights, OH 45424

Sean at
Splash Page Comics & Toys
1007 E. Patterson
Kirksville, MO 63501

...for all your help with the Toying Around Price Guide.

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Toying Around Letters

The "Name-The-Letters-Column" contest is still on, folks. Write your suggestions to me via the Submissions Department, c/o Toying Around. O'tay? Now on to your letters...

Mr. Cunningham,

Alright, you asked for it and you got it MR. Toyloving-mail-grubbing MAN, here's a letter for you to read. Now are you happy? Seriously, I've been wanting to write you since I started checking out Wizard mainly because it's good to see someone actually write about toy collecting, not just publish a price list. After all, talking about toys is the coolest thing about collecting them, not pondering how much they'll be worth in the future. There's just something about a multi-colored, nice, new bubble pack with a miniature version of a super individual snuggly enclosed that just cannot be described on paper...memories of childhood days, of racing down the department store toy aisle, of changing your mind ten times because you could only get one. Whoa...started sounding like an episode of The Wonder Years for a second there...better take a bite of reality sandwich. Anyway Mr. Cunningham, you are appreciated, not all of us old guys take the time to write like we should (I'm 27, married, a full-time graphic artist for a city government, film reviewer for TV and radio, filmmaker wanna-be), but don't let that get you down, just keep on scribing that toy column, somebody out there is reading it. By the way, great looking senior class photo up there in the corner. I think I got one just like it around here somewhere.

Larry Treadway
aka Prof. Tread

Okay, okay, I'll get another picture already! Sheesh! Oh, and I'd like to thank everyone for telling me I look doofy. You're all chums.

To Brian Cunningham,

I have some questions I would appreciate if you could answer for me:

1) Do you have any idea where I can get Cyborg and Orion from the Kenner DC Super Powers collection?

2) I heard a rumor that Toy Biz made a Captain Britain figure that was released only in Canada. Is this true?

3) Is there any way I can get a copy of Wizard #2 with Ghost Rider on the cover?

4) I recently read that Toy Biz is releasing 29 Marvel figures for 1992. Do you know who they are?

5) Will Toy Biz be releasing any new DC figures in the future?

6) Do you know where I can get the Kenner Star Wars action figures to finish my collection? Will you be doing any articles about them? And, will there be more Star Wars action figures released to coincide with the new movies?

Thank You

Richard Blood
LeRoy, NY

1) Many people write me about this and all I can say is check out the guys in the "Special Thanks" section.
2) I haven't heard anything about it. Anybody out there see it?
3) Check out an ad in the book about back issues.
4) Yep (see last issue).
5) No, they lost the license.
6) See #1. Yes. I dunno.

Brian,

I am writing in response to your page in Wizard #6. I also have a favorite figure. That figure is Green Arrow. I'm a Green Arrow junkie. The reason Green Arrow is my favorite, is when I was younger I'd read the Denny O'Neil Green Lantern/Green Arrow combo—man he was the greatest.

I am trying to get hold of the old Super-Friends cartoons on VHS, but I can't find them anywhere. Maybe you can send me some information on acquiring these.

Ralph B. Hostetter

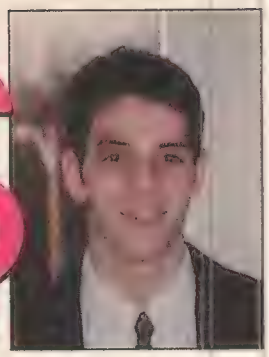
I have no info here, but maybe someone out in toyland does.

Create Your Own Figure Dept.

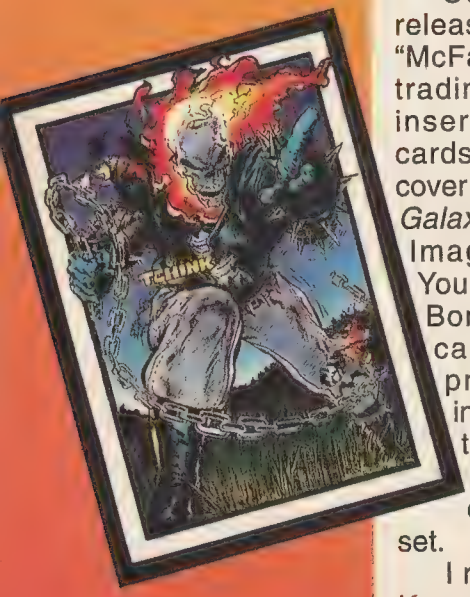
This figure comes from Tom Knox of St. Louis, MO. How did he do it? Even we don't know. If you've made your own figure, send it to us with a description of how you made it and we'll show it here!

The Wizard Of Cards

By Stephen Shamus



Olivia and Ghost Rider II are just two of the many sets Comic Images is releasing in 1992.



Welcome to another edition of the Wizard of Cards. This month we'll talk about some of the non-sports cards and sport items.

Impel is releasing the Marvel Series III cards. It's a 200-card set that will have 5 holograms. The set is scheduled for a May release and from the look of the promos it's a real winner. The X-Men cards, also from Impel, are already on the shelves. These cards are really great looking. Far and away the most attractive set yet. It's a 100-card set and has 5 gold holograms. Included in the set is a nine-card "Danger Room" sub-set that, when put together, forms an awesome fight scene.

Comic Images will be releasing an all-new 90-card "McFarlane Era" Spider-Man trading card set. Randomly inserted will be six "prism" cards, much like the special cover logo on *Guardians of the Galaxy* #25. Also from Comic Images will be the new Youngblood, Ghost Rider II, Boris II and Olivia trading cards. There will be 100 prize cards randomly inserted in the Olivia packs that will entitle you to an autographed press sheet of the entire Olivia card set.

I received a letter from Tom Knox, Jr. of St. Louis, MO, who has found a possible variation in the DC Cosmic Cards set. Apparently, card #44 can be found with two different backs. One contains a question, and one doesn't. Anyone who knows anything else about this is welcome to send a letter, attn—Wizard of Cards. Maybe we can find out which one is rarer.

As far as sports cards go, all the 1992 baseball sets are finally out. It looks like this year the winners are all the gimmick cards. Fleer leads the way with its Rookie Sensation cards randomly inserted into its cello packs, and its All-Star Team cards randomly inserted in the packs. Upper Deck again has its Heroes of Baseball, but in this year's jumbo packs are the Homerun Heroes insert cards which have caused a lot of excitement. Topps has the gold cards, but the key ingredient is the gold Brien Taylor autographed card found only in the gold factory sets. Donruss has the Elite cards, the signature series, and its randomly inserted Diamond Kings. The regular cards seem to have little to almost no value what so ever. Also, here are some picks for the NHL—Hart Trophy (MVP)—Mark Messier, Norris Trophy (best defensemen)—Brian Leetch, Calder Trophy (rookie of the year)—Tony Amonte, and the Stanley Cup should belong to the New York Rangers. Well, see you next month!

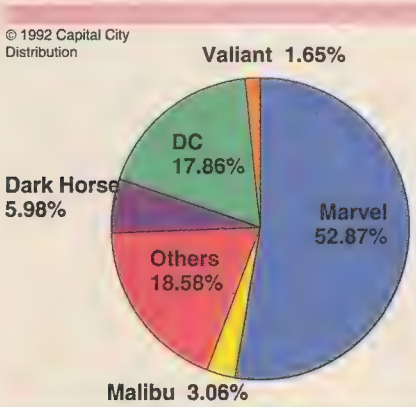
WIZARD Market Watch

Will Spider-Man be too out of breath from climbing the sales charts to blow out his birthday candles? And even if he can blow them out, will his mask catch fire? Ah, it doesn't matter. Even with his head on fire, Spider-Man is Mr. Popular these days. Current issues of *Amazing Spider-Man* (especially #361-363) are on fire thanks to the artistic powers of Mark Bagley and the magical writing of Dave Michelinie. Back issue prices on *Spectacular*, *Web* and *Spider-Man* are also on the rise, along with the older *Marvel Team-Up* series.

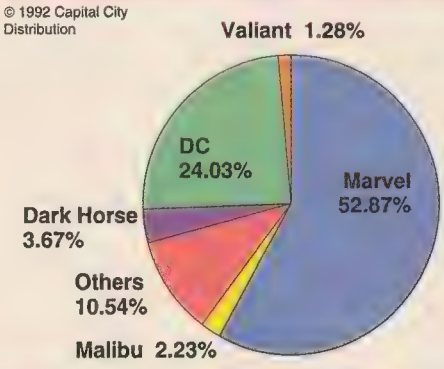
"V" is for Valiant, Victory, and...well, Valiant and Victory, anyway. The demand for back issues on Valiant's line of top-notch books is at a fevered pitch. Add to that the incredible response to the "Unity" crossover this summer and you have one hot line of books on the sizzle-o-meter. Leading the pack up into the dollar signs are *Harbinger*, *Solar* and *Magnus*.

Even with the news that the hottest artists on Marvel's line of mutant books (Jim Lee, Whilce Portacio, Rob Liefeld) are leaving, none of their X-books are losing popularity, save one. *Uncanny X-Men* #248, the first Jim Lee *X-Men* has shown signs of slowing down. By no means has the price fallen, but the news of Mr. Lee's imminent departure has caused fan attention to shift elsewhere. Something similar happened to *Amazing Spider-Man* #298 when McFarlane left Marvel.

Other hot books from the Marvel bullpen include back issues of *Darkhawk*, *New Warriors*, *Ghost Rider* and *Silver Surfer*. Of special interest are the Dale Keown back issues of *Incredible Hulk* that seem to have vanished from the back-issue bins everywhere. Just as the public has grown accustomed to such catch phrases as "McFarlane *Spidey*," "Jim Lee *X-Men*," and "Simonson *Thor*," get used to "Keown *Hulk*." One interesting note: *Alpha Flight* #106, where Northstar reveals his homosexuality, has held its price even though skeptics claimed it to be nothing more than a short-lived hype. Time will tell more.



Dollar Share of the Comic Book Market for March according to Capital City Distribution



Piece Share of the Comic Book Market for March according to Capital City Distribution

WIZARD'S TOP TEN HOTTEST ARTISTS

1. TODD McFARLANE
Spawn

2. JIM LEE
X-Men, upcoming project: *Wildcats*

3. ROB LIEFELD
Youngblood, upcoming: *Brigade*

4. WHILCE PORTACIO
Uncanny X-Men

5. MARK BAGLEY
Amazing Spider-Man, New Warriors

6. RON LIM
Infinity War

7. JOHN BYRNE
Next Men, She-Hulk, Namor, 2112

8. ERIK LARSEN
upcoming: *Savage Dragon*

9. SAM KIETH
Marvel Comics Presents

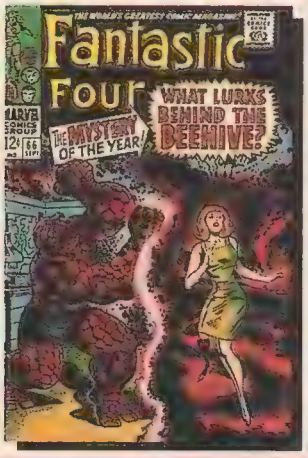
10. ART ADAMS
upcoming project: *Godzilla*

Dark Horse back issues continue to do well in light of their recent success with *Star Wars: Dark Empire*. Excitement continues to build for the *Robocop/Terminator* mini-series slated for this month, as well as the new *Aliens vs Predator* series due out later this year.

Image Press is off to a pretty impressive start. With Jim Lee, Todd McFarlane, Rob Liefeld, Whilce Portacio, Erik Larsen, Chris Claremont, Jim Valentino and Marc Silvestri at the helm, it would be tough not to. Whether or not they have what it takes to truly create a successful comic universe remains to be seen.

DC Comics continues to be one very confusing company. Though they publish some of the most recognizable characters in comics (Superman, Batman, Flash, Wonder Woman), they just continue to take a back seat to Marvel. If current trends continue, some of the alternate publishers (like Image Press, Valiant and Dark Horse) may make a bid for the #2 spot. The only really hot property of DC right now is Batman, which is okay if you're happy with being hot once every other year for a month. Some "luke warm" titles from DC include *Lobo's Back* and the *Justice League* books. Rumor has it that DC is planning a major push in late '92 or early '93 with a wave of new titles and a revamping of some old favorites. More on that as news develops.

THIS MONTH'S BIGGEST MOVERS



Fantastic Four #66
from $65.00 to $95.00

Fantastic Four #67
from $50.00 to $90.00

Harbinger #1
from $6.00 to $12.00

SHOWS AND CONVENTIONS

CALIFORNIA

APR 25 CA, WALNUT, Baseball Card/Pin Show, Frank and Son Warehouse, 19465 E.Walnut Dr. N. T:100 F:$35 A:free 10am-5pm, Frank Zamarripa 714-594-7492

APR 26 CA, LOS ANGELES, Comic Book Convention, Airport Marina Hotel, 8601 LIncoln Blvd. Great Eastern Conventions 908-788-6845

APR 26 CA, UPLAND, PJ's Baseball Card and Comic Book Show, Uplander Hotel, 81 W. Foothill Rd. PJ Vavala 714-887-0472

APR 29 CA, WALNUT, Baseball Card/Pin Show, Frank and Son Warehouse, 19465 E.Walnut Dr. N. T:100 F:$25 A:free 5pm-9:30pm, Frank Zamarripa 714-594-7492

MAY 2 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$35 A:free 10am-5pm, Frank or Jim 714-594-7492

MAY 6 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

MAY 9 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$35 A:free 10am-5pm, Frank or Jim 714-594-7492

MAY 13 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

MAY 16 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$35 A:free 10am-5pm, Frank or Jim 714-594-7492

MAY 17 CA, BUENA PARK, Orange County Comic Book and Collectible Show, 7530 Orangethorpe. T:70 F:$60 A:$3 10am-4pm, Mark Ramsey 714-647-7225

MAY 17 CA, MISSION HILLS, Comic Book Convention, Mission Hills Inn, 10621 Sepulueda Blvd (corner of Chatsworth). A:$2 10am-5pm, Dave 818-508-5418

MAY 17 CA, SAN BERNARDINO, PJ's Baseball Card and Comic Book Show, Ramada Inn, 2000 Ostrems Way. F:$25 A:$1, PJ Vavala 714-887-0472

MAY 20 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

MAY 23 CA, HUNTINGTON BEACH, Charity Sports Card-Comic Book Show and Auction, Boys & Girls Club of Huntington Beach, 19699 Delaware Ave. T:60 A:$1 10am-4pm, Don Wright 714-760-7835

MAY 23 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$35 A:free 10am-5pm, Frank or Jim 714-594-7492

MAY 27 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

MAY 30-31 CA, ORANGE, A Mall Comic Book Show, The City Shopping Center, 20 City Blvd. T:100 F:$100 A:free 10am-6pm(Sat)11am-5pm(Sun), Derek Borthwick 818-913-4046

MAY 30 CA, SAN BERNARDINO, PJ's Baseball Card and Comic Book Show, Ramada Inn, 2000 Ostrems Way. F:$25 A:$1, PJ Vavala 714-887-0472

MAY 30 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$35 A:free 10am-5pm, Frank or Jim 714-594-7492

MAY 31 CA, GLENDALE, South California Comic Book & Sports Card & Collectible Convention, Glendale Civic Auditorium, 1401 N. Verdugo Rd. T:90 F:$50 A:$2.50(under6free) 10am-4pm, Dean Chen 818-842-1861

JUN 3 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

JUN 6 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$35 A:free 10am-5pm, Frank or Jim 714-594-7492

JUN 10 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

JUN 13 CA, WALNUT, Baseball Card/Pins/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr North. T:100 F:$35 A:free 10am-5pm, Frank or Jim 714-594-7492

JUN 13-14 CA, VENTURA, Mall Baseball/Sports Card Show, Buena Ventura mall, 363 S. Mills Rd. T:95 F:$95 A:free 10am-6pm(Sat)11am-6pm(Sun), Rocky or Yvonne Grimsley 818-466-8284

CONNECTICUT

APR 25 CT, NEW HAVEN, Comic Book Convention, Park Plaza Hotel, 155 Temple St. Great Eastern Conventions 908-788-6845

APR 26 CT, EAST HARTFORD, Comic Book Convention, East Hartford Elks Hall, 148 Roberts St. F:$35 A:$.99 11am-5pm, Hal Kinney 203-289-1208

MAY 9 CT, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave. F:$35 A:free 9am-3pm, Thomas Bryk 203-723-9289

MAY 17 CT, EAST HARTFORD, Comic Book Convention, East Hartford Elks Hall, 148 Roberts St. F:$35 A:$.99 11am-5pm, Hal Kinney 203-289-1208

JUN 7 CT, STAMFORD, Stamford Sportscard & Comic Show, Stamford Marriott, 2 Stamford Forum. T:70 F:$45(6ft)$55(8ft) A:$2(under10$.99) 10am-4pm, Donald Ellis 203-746-7531

JUN 13 CT, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave. F:$35 A:free 9am-3pm, Thomas Bryk 203-723-9289

EUROPE

MAY 14-17 CZHECKOSLOVAKIA, PRAGUE, Eurocomics: Prague '92, Exhibitions Grounds, Palace of Culture. Avencourt Exhibitions Ltd (London) 44-71-266-1986 or fax: 44-71-586-2429

FLORIDA

MAY 17 FL, NORTH LAUDERDALE, Boys Club Card & Comic Book Show, 7301 Kimberly Blvd. T:35 F:$50 A:$1 11am-5pm, J.Michael or Jerry 305-755-0257

ILLINOIS

APR 24-26 IL, DES PLAINES, Hobby & Collectibles Show, Des Plaines Mall, 700 Pearson St. T:200 F:$45, Amazing Promotions 708-776-7176

APR 25 IL, HARVEY, Comic and Card Show, South Side Exposition Center, I-80 & Halsted. T:50 F:$35 A:free 10am-4pm, Midwest Shows 708-496-3113

APR 26 IL, CHICAGO, Comic Book Convention, Ford City Holiday Inn, 7353 S.Cicero Ave. T:50 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

APR 26 IL, CHICAGO, Comic Book Convention, Hyatt Regency Woodfield, 1800 East Golf Rd. Great Eastern Conventions 908-788-6845

APR 26 IL, COLLINSVILLE, Card and Comic Book Show, 475 N. Bluff Rd. T:50 F:$30, Sports Cards Plus 708-776-7176

MAY 2 IL, WAUKEGAN, Great Lakes Comics & Cards Show, North Chicago Inn, 2315 Greenbay Rd. T:30 F:$25 A:$1 10am-3pm, Jim Lebasci 708-336-9963

MAY 3 IL, NORMAL, Card & Coins & Comics Show, ISU Student Center. T:100 F:$35,2@$60, Sports Cards Plus 708-776-7176

MAY 3 IL, ROSEMONT, Comic Book Convention, Horizon Skyline Room, 6925 N. Mannheim Rd. T:150 F:$45 A:$2 10am-4pm, Midwest Shows 708-496-3113

MAY 8 IL, ST. CHARLES, Card & Coins & Comics Show, Dunham Inn. T:30 F:$25,2@$40, Sports Cards Plus 708-776-7176

MAY 9 IL, ROSEMONT, Comic Book Convention, Horizon Skyline Room, 6925 N. Mannheim Rd. T:150 F:$40 A:$2 10am-4pm, Midwest Shows 708-496-3113

MAY 11 IL, PALATINE, Card & Coins & Comics Show, Quality Hotel, 920 East NW Hwy. T:30 F:$25,2@$40, Sports Cards Plus 708-776-7176

MAY 12 IL, ROSEMONT, For Comic Lovers Only, Horizon Skyline Room, 6925 N.Mannheim Rd. T:45 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-8881

MAY 14 IL, ROLLING MEADOWS, Card & Coins & Comics Show, Holiday Inn, 3905 Algonquin Rd. T:30 F:$30,2@$50, Sports Cards Plus 708-776-7176

MAY 15 IL, ARLINGTON HEIGHTS, Card & Coins & Comics Show, Raddison Hotel, 75 W. Algonquin Rd. T:30 F:$35,2@$60, Sports Cards Plus 708-776-7176

MAY 16 IL, ROSEMONT, Comic Book Convention, Horizon Skyline Room, 6925 N. Mannheim Rd. T:150 F:$40 A:$2 10am-4pm, Midwest Shows 708-496-3113

MAY 17 IL, CHICAGO, Comic Book Convention, Ford City Holiday Inn, 7353 S.Cicero Ave. T:50 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

MAY 17 IL, GLEN ELLYN, Card & Coins & Comics Show, Holiday Inn, 1250 Roosevelt Rd. T:50 F:$30,2@$50, Sports Cards Plus 708-776-7176

MAY 17 IL, HILLSIDE, Comic Book and Baseball Card Show, Hillside Holiday Inn, I-290 btwn Wolf & Mannhelm Rds. A:$1 10am-3pm, Graham Crackers Comics, 708-355-4310

MAY 22 IL, ST. CHARLES, Card & Coins & Comics Show, Dunham Inn, Rt 64 & Tyler Rd. T:30 F:$25,2@$40, Sports Cards Plus 708-776-7176

MAY 24 IL, ORLAND PARK, For Comic Lovers Only!, Orland Park Civic Center, 147th St & Lagrange Rd. T:40 F:$30 A:$1 10am-4pm,. Midwest Shows 708-496-3113

MAY 24 IL, ST. CHARLES, Card & Coins & Comics Show, Baker Community Center, 2nd & Walnut. T:50 F:$25,2@$40, Sports Cards Plus 708-776-7176

MAY 26 IL, LISLE, Card & Coins & Comics Show, Holiday Inn, 3000 Warrenville Rd. T:30 F:$35,2@$60, Sports Cards Plus 708-776-7176

MAY 30-31 IL, ARLINGTON HEIGHTS, Hobby & Collectibles Show, Forest View Educational Center, 2121 South Goebbert Rd. T:250 F:$75, Amazing Promotions 708-776-7176

MAY 30 IL, HARVEY, Comic and Card Show, South Side Exposition Center, I-80 & Halsted. T:50 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

MAY 31 IL, BLOOMINGDALE, Card & Coins & Comics Show, Indian Lakes Country Club, 250 Schick Rd. T:50

SHOWS AND CONVENTIONS

F:$45,2@$80, Sports Cards Plus 708-776-7176

MAY 31 IL, NAPERVILLE, All Comic Book Convention, Holiday Inn Crowne Plaza, Warrenville Rd near Naperville Rd & Tollway I-88. A:$1 10am-3pm, Graham Crackers Comics 355-4310

JUNE 6 IL, WAUKEGAN, Great Lakes Comics & Cards Show, North Chicago Inn, 2315 Greenbay Rd. T:30 F:$25 A:$1 10am-3pm, Jim Lebasci 708-336-9963

JUN 7 IL, ROSEMONT, Comic Book Convention, Horizon Skyline Room, 6925 N. Mannheim Rd. T:150 F:$45 A:$2 10am-4pm, Midwest Shows 708-496-3113

JUN 13 IL, ROSEMONT, For Comic Lovers Only, Horizon Skyline Room, 6925 N. Mannheim Rd. T:45 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-8881

INDIANA

APR 24 IN, HIGHLAND, Highland's Monthly Card and Comic Show, Lincoln Center, 2450 Lincoln Str. T:20 F:$20 A:$1 6pm-10pm, Marilyn Hall 219-663-8561

MAY 3 IN, CROWN POINT, Crown Point's Monthly Card and Comic Show, American Legion, 1410 N. Main. T:20 F:$25 A:$1 10am-4pm, Marilyn Hall 219-663-8561

MAY 17 IN, MERRILLVILLE, Merrillville's Monthly Card and Comic Show, Slovak Club, 6920 Broadway. T:20 F:$25 A:$1 10am-4pm, Marilyn Hall 219-663-8561

MAY 22 IN, HIGHLAND, Highland's Monthly Card and Comic Show, Lincoln Center, 2450 Lincoln Str. T:20 F:$20 A:$1 6pm-10pm, Marilyn Hall 219-663-8561

JUN 7 IN, CROWN POINT, Crown Point's Monthly Card and Comic Show, American Legion, 1410 N. Main. T:20 F:$25 A:$1 10am-4pm, Marilyn Hall 219-663-8561

JUN 14 IN, TERRE HAUTE, Terre Haute's 1st Comic Book Show, Days Inn, 2800 Dixie Bee Rd. T:40 F:$35 A:$4 10am-5pm, Joe Williams 812-232-0925

IOWA

APR 25-26 IA, OSKALOOSA, Baseball Card and Comic Book Show, 1111 East Army Post Rd. T:40 F:$60,2@$100 A:free Mall Hours, Stacey Craig 515-673-4087

MAY 31 IA, CEDAR RAPIDS, Cedar Rapids Comic Convention '92, Sheraton Inn, 525 33rd Ave SW. F:$50 A:$1 9am-6pm, Dennis Stick 319-365-4783

JUN 6 IA, PELLA, Baseball Cards & Comics & More Show, Pella Memorial Bldg. T:25 F:$25,2@$45 A:free 10am-3pm, Stacey Craig 515-673-4087

JUN 13-14 IA, DES MOINES, Baseball Cards & Comics & More Show, Couthridge Mall, 1111 E. Army Post Rd. T:60 F:$100 A:$free Mall Hours, Stacey Craig 515-673-4087

KANSAS

APR 25-26 KS, WICHITA, Agents of C.O.M.I.C.S. Spring Twister, Friends University Garvey Center, Kellogg and Meridian Ave. T:100 F:$40 A:$3, Agent of C.O.M.I.C.S. 316-94-COMIC

KENTUCKY

MAY 2 KY, LOUISVILLE, Comic Book Convention, Hurstborne Hotel & Conf. Ctr, 9700 Bluegrass Pky. A:$4, Jubilee Enterprises 301-292-4587

MAY 3 KY, LEXINGTON, Comic Book Convention, Holiday Inn (north), 1950 Newton Pike. A:$4, Jubilee Enterprises 301-292-4587

MARYLAND

APR 25 MD, SILVER SPRING, Comic Book Convention, Amory Place, 925 Wayne Ave. A:$4, Jubilee Enterprises 301-292-4587

MAY 16 MD, HAGERSTOWN, Reality Comiv Book Convention, Ramada, 910 Dual Hwy. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

MAY 24 MD, BALTIMORE, Comic Book Convention, Days Hotel, I-83 Exit 17.A:$4, Jubilee Enterprises 301-292-4587

MAY 31 MD, SILVER SPRING, Reality Comic Book Convention, Armory Place, 925 Wayne Ave. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

MASSACHUSETTS

APR 26 MA, NEW BEDFORD, Sports Card and Comic Book Show, Days Inn, 500 Hathaway Rd. T:50 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Earl Davis 508-675-0400

APR 30 MA, SEEKONK, Sports Card and Comic Book Show, Johnson & Wales Inn, Rts 114A & 44. T:40 F:$40,2@$75 A:$1.50 6pm-10pm, Earl Davis 508-675-0400

MAY 28-31 MA, CANTON, Comic Book Convention, Canton Village Mall, 95 Washington St. A:free Mall Hours, Bill Gouvalaris 617-289-8662

MAY 31 MA, RANDOLPH, Randolph Comics Collectibles Show, Temple Beth Am, 871 N. Main St. T:44 F:$35,2@$65 A:$1, Chris Eculeston 617-834-5865

MICHIGAN

APR 25 MI, DETROIT, Comic Book Convention, Royce Hotel, Marriman Rd exit off I-94. Great Eastern Conventions 908-788-6845

APR 25 MI, WHITE LAKE, Cards & Comics Shows, Great American Diner, 9531 Highland Rd. T:20 F:$25 A:free 10am-4pm, Tim Nichols 1-313-623-1299

APR 26 MI, WALLED LAKE, Card & Comic Show, Chucker's Hall, 1172 North Pontiac Trail. T:40 F:$25 A:$1 10am-4pm, Tim 313-632-1299

MAY 9 MI, WHITE LAKE, Cards & Comics Shows, Great American Diner, 9531 Highland Rd. T:20 F:$25 A:free 10am-4pm, Tim Nichols 1-313-623-1299

MAY 10 MI, WALLED LAKE, Card & Comic Show, Chucker's Hall, 1172 North Pontiac Trail. T:40 F:$25 A:$1 10am-4pm, Tim 313-632-1299

MAY 23 MI, WHITE LAKE, Cards & Comics Shows, Great American Diner, 9531 Highland Rd. T:20 F:$25 A:free 10am-4pm, Tim Nichols 1-313-623-1299

MAY 24 MI, WALLED LAKE, Card & Comic Show, Chucker's Hall, 1172 North Pontiac Trail. T:40 F:$25 A:$1 10am-4pm, Tim 313-632-1299

MAY 31 MI, LANSING, Comic Book Convention, Sheratin, 925 S.Creyts Rd.A:$4, Jubilee Enterprises 301-292-4587

JUN 13 MI, WHITE LAKE, Cards & Comics Shows, Great American Diner, 9531 Highland Rd. T:20 F:$25 A:free 10am-4pm, Tim Nichols 1-313-623-1299

JUN 14 MI, WALLED LAKE, Card & Comic Show, Chucker's Hall, 1172 North Pontiac Trail. T:40 F:$25 A:$1 10am-4pm, Tim 313-632-1299

NEW HAMPSHIRE

JUN 4-7 NH, SALEM, Comic Book Show, Rockingham Mall. A:free Mall Hours, Bill Gouvalaris 617-289-8662

JUN 11-14 NH, ROCHESTER, Comic Book Show, Lilac Mall. A:free Mall Hours, Bill Gouvalaris 617-289-8662

NEW JERSEY

APR 25 NJ, CHESTER, Baseball Card & Comic & Sport Memorablilia Show, Black River Middle School, Rte 513. T:60 F:$40 A:$2 10am-5pm, Colin Newman 908-879-7661

APR 26 NJ, CHERRY HILL, Comic Book Convention, Sheraton Poste Inn. A:$3 11am-4pm, Tri-State Comic Conventions 302-529-7422

APR 26 NJ, ROBBINSVILLE, Central New Jersey Comic Book & Baseball Card Show, Washington Twp Volunteer Fire Dept. A:$2 9:30am-3:30pm, EMCEE Conventions 609-448-7585

MAY 3 NJ, BORDENTOWN, Showplace For Collectors, Days Inn. T:30 F:$35 A:$2 10am-5pm, Ruth Campbell 908-269-9486

MAY 3 NJ, WAYNE, Wayne Nostalgia & Collectibles Flea Market, Co #1 Fireman's Hall, Parish Dr & Rt 202 off 23N. T:108 F:$30 A:free 9am-3pm, Phil DeMario 201-696-6217

MAY 10 NJ, CLIFTON, Clifton Comic Book Expo, Community Recreation Center, 1232 Main Ave. A:$1 10am-4pm, Pug Productions 201-472-8091

MAY 16 NJ, SEASIDE HEIGHTS, Jersey Shore Comics & Cards Convention, American Legion Post #351. T:36 F:$40 A:$2 10am-5pm, Ruth Campbell 908-269-9486

MAY 17 NJ, ROBBINSVILLE, Central New Jersey Comic Book & Baseball Card Show, Washington Twp Volunteer Fire Dept. A:$2 9:30am-3:30pm, EMCEE Conventions 609-448-7585

MAY 17 NJ, WOODBRIDGE, Reality Comic Book Convention, Sheraton, 515 Rte 1 South. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

MAY 21 NJ, WAYNE, Wayne Nostalgia & Collectibles Flea Market, Co #1 Fireman's Hall, Parish Dr & Rt 202 off 23N. T:108 F:$25 A:free 5pm-10pm, Phil DeMario 201-696-6217

JUN 7 NJ, WAYNE, Wayne Nostalgia & Collectibles Flea Market, Co #1 Fireman's Hall, Parish Dr & Rt 202 off 23N. T:108 F:$30 A:free 9am-3pm, Phil DeMario 201-696-6217

NEW YORK

APR 26 NY, FARMINGDALE, Comic Book & Baseball Card & Toy Show, Masonic Temple, 197 Hempstead Tpk (rt 24). A:free 10am-4pm, Ray or Pat 516-669-4332

APR 26 NY, FOREST HILLS, All-Star Promotions Montly Comic & Collectible Show, Forest Hills Jewish Center, 106-06 Queens Blvd. T:110 F:$45 9:30am-4:30pm, Matthew Deroma 718-463-6540

APR 26 NY, MELVILLE, Bailey's & Fourth World's Great Comic Book Show, Huntington Hilton, Rt 110 at 598 Broadhollow Rd. T:55 F:$55 A:$1, Tom 516-957-7276 or Glen 516-584-5868

APR 26 NY, QUEENS, Baseball Cards and Comic Books Show, A.Gordon Webster American Legion Hall, 107-10 Rockaway Blvd. T:35 F:$35 A:$1 10am-4pm, Joseph Caruana 718-845-7240

APR 26 NY, RIVERDALE, Baseball Card and Comic Book Show, Riverdale YMHA, 5625 Arlington Ave. T:35 F:$55,2@$100 A:$2(members$1) 10am-6pm, On The Ball 914-794-2299

APR 26 NY, ROCHESTER, Comic Book Convention, Holiday Inn, exit 18A off I-390. Great Eastern Conventions 908-788-6845

MAY 3 NY, FLUSHING, All-Star Promotions Monthly Comic & Collectible Show, Flushing Jewish Center, 43-00 1761st St & Northern Blvd. T:80 F:$45 9am-5pm, Matthew Deroma 718-463-6540

MAY 3 NY, OCEANSIDE, Long Island

Portland Comic Extravaganza

Friday, May 29th • 2pm - 9pm
Saturday, May 30th • 10 am - 6pm
Sunday, May 31st • 11 am - 5pm
At
Eastport Plaza • 4000 SE 82nd, Portland, Oregon

Directions:
Take I-205 (off 1-5 north or southbound) to the Powell Boulevard exit,
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Eastport Plaza is on the left

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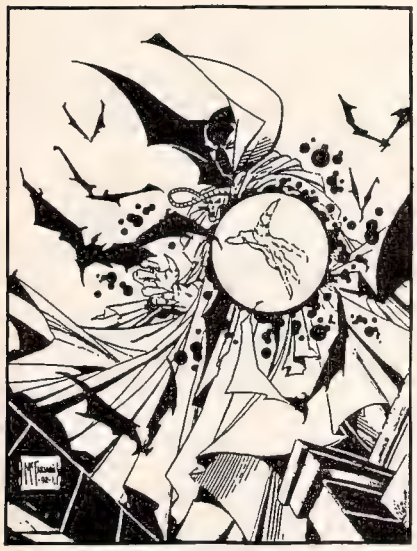

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Friday, May 29th - **Marc Silvestri** • 2pm - 8pm
Wolverine, Web of Spiderman

Saturday, May 30th - **Rob Liefeld** • 10 am - 4 pm
Youngblood, X-Force, New Mutants
also appearing Saturday **Hank Kanalz** • Youngblood writer

Sunday, May 31st - **Todd McFarlane** • 11 am - 5 pm
Spawn, Spiderman, Amazing Spiderman

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SHOWS AND CONVENTIONS

Comic Book and Collector's Market Convention, Rockville Cntr Holiday Inn, 173 Sunrise Hwy. T:40 A:free 10am-5pm, Cosmic Comics 516-763-1133

MAY 3 NY, SARATOGA SPGS, St. Clement's Monthly Baseball Card and Comic Book Show, St. Clement's School Gym, 231 Lake Ave. T:30 F:$35,2+@$30ea A:$1 1pm-6pm, Rocco Rosato 518-584-1429

MAY 16 NY, NEW YORK, Our Lady of Good Counsel School Baseball Card and Comic Show, 323 East 91 Street. A:$1 10am-4pm, Kevin Mullarkey 212-289-6730

MAY 17 NY, RIVERDALE, Baseball Card and Comic Book Show, Riverdale YMHA, 5625 Arlington Ave. T:35 F:$55,2@$100 A:$2(members$1) 10am-6pm, On The Ball 914-794-2299

MAY 24 NY, FARMINGDALE, Comic Book & Baseball Card & Toy Show, Masonic Temple, 197 Hempstead Tpk (rt 24). A:free 10am-4pm, Ray or Pat 516-669-4332

MAY 28 NY, BUFFALO, Comics And Cards, Polish Falcons Club, 445 Colubia Ave. T:42 6pm-10pm, Frank Caparaso 716-681-3422

MAY 31 NY, QUEENS, Baseball Cards and Comic Books Show, A.Gordon Webster American Legion Hall, 107-10 Rockaway Blvd. T:35 F:$35 A:$1 10am-4pm, Joseph Caruana 718-845-7240

JUN 7 NY, FLUSHING, All-Star Promotions Monthly Comic & Collectible Show, Flushing Jewish Center, 43-00 1761st St & Northern Blvd. T:80 F:$45 9am-5pm, Matthew Deroma 718-463-6540

JUN 7 NY, SARATOGA SPGS, St. Clement's Monthly Baseball Card and Comic Book Show, St. Clement's School Gym, 231 Lake Ave. T:30 F:$35,2+@$30ea A:$1 1pm-6pm, Rocco Rosato 518-584-1429

JUN 12-14 NY, BINGHAMTON, North East Collector's Expo #1, Broome County Arena. T:375 F:$200, 2@$350,3@$500 2pm-7pm(Fri)10am-7pm(Sat)10am-5pm(Sun), Adam S. Miller 717-238-5386

JUN 14 NY, OCEANSIDE, Long Island Comic Book and Collector's Market Convention, Rockville Cntr Holiday Inn, 173 Sunrise Hwy. T:40 A:free 10am-5pm, Cosmic Comics 516-763-1133

NORTH CAROLINA

MAY 2 NC, CHARLOTTE, Caro-Con II, Holiday Inn, I=77 and Carowinds Blvd. A:free 10am-4:30pm, Rick Fortenberry 704-525-9664

MAY 16 NC, ROCKY MOUNTAIN, Rocky Mountain Comic Book Convention, Tarrytown Mall, 2320 Sunset Ave. T:30 F:$40(before4/15) $50(4/15-5/1) A:free 10am-6pm, Scott's Comics 919-571-1310

MAY 30 NC, CLEMMONS, Saturn Mini-Con II, Arcadia Community Cneter, Community Rd. T:15 F:$25,3orMore $20each A:$1 10am-5pm, Allan Gann 919-764-4253

NORTH DAKOTA

MAY 9-10 ND, FARGO, Baseball Card and Comic Book Show, Holiday Inn, 13th Ave S and Interstate 29. T:42 F:$50 9am-5pm(sat)10am-4:30pm (sun), Kevin Bergson 701-235-2562

MAY 30-31 ND, BISMARK, Baseball Card & Comic Book Show VI, Doublewood Inn, 1400 East Interchange. 9am-5pm(Sat)10am-4:30pm(Sun), Kevin Bergson 701-235-2562

OHIO

MAY 3 OH, COLUMBUS, Comic Book Convention, Sheraton Inn, 2124 S.Hamilton Rd. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

MAY 10 OH, DAYTON, Reality Comic Book Convention, Holiday Inn. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

MAY 16-17 OH, NORTH COAST, North Coast Comic Con, Holiday Inn-Hudson. RAP Productions 419-526-0438

MAY 17 OH, MENTOR, Infield Promotions Comic Book & Non-Sport Card Show, Traveldoge Hotel, 1-271 to I-90 to ex306N. T:40 F:$35 A:$1.50 10am-5pm, Irene Pike 1-216-255-8778

MAY 24 OH, CLEVELAND, Reality Comic Book Convention, Ramada Southeast, 24801 Rockside Rd. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

JUN 7 OH, COLUMBUS, Reality Comiv Book Convention, Sheraton, 2124 South Hamilton Rd. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

JUN 14 OH, COLUMBUS, Comic Book Convention, Holiday Inn, I-70 at Hamilton Rd.A:$4, Jubilee Enterprises 301-292-4587

PENNSYLVANIA

APR 26 PA, ALLENTOWN, Comic Book Convention, Allentown Hilton, 9th & Hamilton Steets. A:$4, Jubilee Enterprises 301-292-4587

APR 26 PA, HARRISBURG, Reality Comic Book Convention, Host Hotel, I-83 exit 18A. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

MAY 10 PA, EASTON, Easton Comic Book Show, The Easton Inn, 185 S. 3rd St and Larry Holmes Dr. T:28 F:$35 A:$1 10am-4pm, Comiquest Productions 215-437-4674

MAY 17 PA, ALLENTOWN, Comic Book Show, Allentown Hilton, 9th & Hamilton Streets. A:$4, Jubilee Enterprises 301-292-4587

MAY 17 PA, HAZLETON, Comic Book Show, Holiday Inn, Rt 309. 11am-4pm, Platinum Age Comics 717-272-5446

MAY 31 PA, DELAWARE WATER GAP, Card & Coin & Comic Book Show, Ramada Inn. T:60, Adam S. Miller 717-238-5386

JUN 6 PA, PITTSBURGH, Reality Comic Book Convention, Greentree Marriott, 101 Marriott Dr. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

JUN 7 PA, HARRISBURG, Comic Book Convention, Harrisburg West Host, I-88 exit 18A.A:$4, Jubilee Enterprises 301-292-4587

JUN 14 PA, LANCASTER, Slug-Fest 4, Holiday Inn, 1492 Lititz Pike. A:$3 10am-4pm, Dan Heffner 717-426-4557

JUN 14 PA, PHILADELPHIA, Reality Comic Book Convention, Holiday Inn Airport, 45 Industrial Way. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

RHODE ISLAND

MAY 15-16 RI, PORTSMOUTH, Newport Antiques & Collectables Festival, Glen Farm, Rte 138. Show Promotion Inc 1-800-759-7469

TENNESSEE

MAY 24 TN, NASHVILLE, Comic Book Convention, Allentown Hilton, 9th & Hamilton St. A:$4, Jubilee Enterprises 301-292-4587

TEXAS

MAY 2-3 TX, LIVINGSTON, Sports Card and Comic Book Show, VF Factory Outlet Mall, 440 U.S. Hwy 59 Loop South. T:20 A:free 9am-5:30pm(Sat)12:30pm-5pm(Sun), Wade E Thomas Jr 409-295-7277

MAY 3 TX, AUSTIN, Sports Card & Comic Show, Howard Johnson South, 3401 S I-35 & Wood Ward. T:50 F:$39,2@$69 A:free 9:30am-5pm, Ralph or Willis 512-431-0193

MAY 16 TX, DALLAS, Dallas Minicon, Parkway Hilton Hotel, 4801 I-635 at Dallas Pkwy. F:$55(island)$60(wall) A:$2 10am-5pm, Bulldog Productions 214-350-4305

MAY 16 TX, WOODLANDS, Sports card and Comic Book Show, John Cooper School, 3333 Cochran's Crossing. T:30 F:$35 A:$1 10am-4:30pm, Milton Arraez 713-288-5571

VIRGINIA

APR 26 VA, RICHMOND, Comic Book Convention, Holiday Inn, 6531 W.Broad St. A:$4, Jubilee Enterprises 301-292-4587

MAY 16 VA, ARLINGTON, Comic Book Convention, Howard Johnson, 2650 Jefferson Davis Hwy. A:$4, Jubilee Enterprises 301-292-4587

JUN 13-14 VA, VIRGINIA BEACH, Great American XII, Great American Outlet Mall. T:90 F:$55,2@$105,3@$150 A:free 10am-6pm(Sat)12:30-5pm(Sun), Robert Earhart Jr 804-499-9491

WASHINGTON, D.C.

APR 26 DC, Comic Book Convention, Tysosns Corner, Ramada Hotel. Great Eastern Conventions 908-788-6845

MAY 31 DC, Reality Comic Book Convention, Armory Place, 925 Wayne Ave. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

WISCONSIN

JUN 14 WI, MILWAUKEE, Fantasticon 5, Sheraton Inn, 2303 N. Mayfair Rd. T:60 A:$2.50 10am-4pm, Fantasticon 414-871-1502

ATTENTION SHOW PROMOTERS

Having a show? Convention listings in the Wizard Show Calendar are free.

Send us:

Name of the show, Date and Hours, City,State & Address, # of tables & Prices, Admission charge, Contact Name and Telephone Number.

Send To:
Wizard Show Calendar
P.O. Box 648
Nanuet, NY 10954-0648
Or Fax:
(914) 354-9278

For certainty of placement, please send information 6 weeks prior to month of show. If possible, do not leave out any information. Shows missing Date,City or State information will not be listed. Please print clearly. Do not send flyers. Ad rates available upon request.

JUNE 12, 13 & 14, 1992

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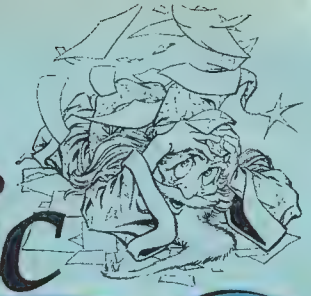


Magic WORDS

Wizard Press P. O. Box 648 Nanuet, NY 10954-0648

We've got some Wizard good news, and some Wizard bad news. The Wizard good news is that Archangel is not going to be changed back to Angel by John Byrne. In fact, John Byrne is in the process of leaving the X-books. Sorry to see you go, John. The Wizard bad news is that we're getting so many letters that our Wizard mail man is getting a Wizard hernia. There's so much that we can't return all the bribes we're getting in, we can't promise a personal response for all of them (but we're trying very hard), and we even have to sometimes edit down the letters we show here in order to show more of them. Who would have thought we'd get so much mail? Look—here's a sample of the stuff you guys are sending us—

Dear Wizard,

Each issue gets better, but here are my suggestions anyway.

1) The same two pages on grading comics every month are unnecessary. Lose them.

2) Alternate the card and toy prices from month to month. Like I said, the same stuff every month is redundant.

3) The covers (characters and artists) are perfect. Please hire the following: Kevin Maguire for Guy Gardner and Fire & Ice; Jeff Johnson for Wonder Man; Simon Bisley for Lobo; Val Semieks for The Demon; Jackson Guice for Dr. Strange; John Byrne for She-Hulk; Brian Bolland for The Joker; and Ron Lim returning for Venom. That list is probably a little different from most but I hope you do some of them anyway.

Steven LaBianca
Brooklyn, NY

P.S. How does one get a job at Wizard?

Steve, to get a job at Wizard, you've gotta be top notch. Only the best spelcheckers and proofreeders work hear. Unfortunately, we're kinda not hiring right now but we're always looking for talent. About your questions: 1) Lose them? We did. They didn't run in issues 9 or 10 (little does Gareb know that we really did lose them). 2) The toy and card prices get updated every month even though they look the same. Recently, both sections have gotten brand new looks, and we try to fit in as much new info as possible each issue. 3) Hey, some good ideas there. In fact, we've already got Bisley, Semieks and Byrne covers on hand (actually, Bisley's taking longer than we thought). We're asking Ron Lim to do a Thanos cover, but he's incredibly busy doing Infinity War right now.

Dear Wizard,

No doubt about it, you have definitely come up with the most informative and entertaining magazine to date! Just to show you what a big fan I am, I bought ten of your #1 issue and I look forward to each issue just as I would any monthly comic! Unfortunately, I'm desperately seeking some answers for the following questions.

1) I was one of many people who bought all eight issues of Magnus: Robot Fighter just so I could get all the coupons for the free send-away #0 issue. I had mailed away all coupons and the proper amount of a money order way before the deadline. It has been three months now and I still haven't received anything. I even wrote the Valiant company and...nothing! I realized the title was an instant success and that possibly the company ran out of #0 issues (with the Windsor Smith card), but that would not be fair for those who had spent their money for all eight issues like me. Seeing that you are the great and mighty Wizard, I'm hoping that you can solve this dilemma for me, and see that the Valiant Company hasn't ripped me off.

2) There are no listings for the holograms for either the X-Men or DC Cosmic Cards. What value are each?

3) What are the chances of a Canadian list in your "Shows and Conventions" list?

4) How about offering a free subscription to Wizard in your contests along with autographed comics?

5) A Perez interview? What has he been working on lately? When will his Titans graphic novel come out?

Hopefully you'll print this long letter and help to answer all my questions. Keep up the good work!

Ron Brisebois
Surrey, British Columbia, Canada

Ron, if you haven't received your Magnus #0 by now, perhaps writing another letter or a telephone call is in order. We may be powerful and mighty over here, but all I can tell you is that Valiant got a lot more responses to the offer than they thought they would. You'll be happy to know that the holograms are in the trading card price guide, the Show Calendar will print any listing we receive (come on Canada, send us your shows!), and while we don't offer free subscriptions in the Contest, we're now giving away cooler prizes, and more of them! Oh, and you want to see a George Perez interview? Perhaps a cover by him? Hmm...

Dear Wizard,

I do have a question I hope you can answer regarding Marvel comics, and I have only one complaint about the Wizard. My question is: Are the rumors

about Marvel starting a new Defenders book next year true and if so what is the team line-up? I am probably the Defenders' biggest fan and would love to see the team in action again.

My complaint is simple: Let's see some female characters on the cover!! If you can't think of an appropriate character, here's a small list: Black Cat, Wonder Woman, Black Canary, Rogue, Psylocke, or the best of all...that seductive sex symbol from Symkaria...Silver Sable! Please think about this request, thank you.
Tom Hutchison
La Canada, CA

Hey, Tom, I didn't know the Defenders had any fans. Unfortunately, we haven't heard of any rumors of a new Defenders title. Could you be referring to "The Return Of The Defenders" storyline, flowing through the Incredible Hulk, Namor, Silver Surfer and Dr. Strange annuals in March and April? About the female characters, I can't believe you didn't mention She-Hulk (hint).

Dear Wizard-meisters,

I'd like to praise you on the best comic guide I've read in the ten years that I've been collecting comics.

You guys print the stuff that I really want to read about. Your contests are pretty cool, too. As Michael Jackson would say, "It's a crotch-grabbing, window-smashing-kind-of-guide."

Anyway, I have a couple of questions:

1) In X-Force #8, in a pin-up at the end, Cable poses in a graveyard. On one of the tombstones, the name Gideon appears with the date of death being 1993. Is Liefeld foreshadowing something? Have you folks at Wizard heard any rumors?

2) If Shatterstar and Longshot are of the same race, why does Shatterstar have five fingers as opposed to Longshot's four? It's just one of those things that make you go "hmm.."

As for future Wizard covers, why are you guys discriminating against women? Let's see Jim Lee's version of Rogue or Psylocke (yowza!) on a future cover! (Or any heroine/villainess for that matter).
Dominick Cabalo, Jr
Aiea, HI

What, a woman on the cover? Okay, we're considering it. About your questions; 1) It does? Cool! Could Gideon be dying in 1993? We haven't heard anything about it. If it's Liefeld's idea, though, it probably won't happen 'cause he's leaving Marvel real soon. 2) Er, at one time or another, Shatterstar's been shown with four and five fingers. Just a little error on Liefeld's part that got past the editors.

Dear Wizard,

I'm mad with your magazine. Why is it that most of the time the boys get their art work in the magazine? Is it because there aren't that many female readers of Wizard?

I have some other questions for you. Will there be another "Draw Your Own Wizard Cover" contest, so that I can get a chance to show the boys a girl can draw?

Are Peter and Mary Jane headed for a divorce? If so, lets put the pressure on Stan Lee and our Marvel friends not to break up the Marvel couple of the year. I love them together, and so do the rest of the girls.
Makenzie Johnson
Jamaica Plain, MA
P.S. It's time for a female on the cover.

By the gods! Is everybody that mad that we don't have a woman on the cover? Just wait, guys, just wait. And yes, Makenzie, it's unfortunately true that the number of boys who read comics greatly overshadows the number of girls who read comics. That doesn't mean we don't show stuff from girls, though. We run the cover contest each month—send yours in! About Peter and Mary Jane—it does seem that they're having problems, doesn't it? There are some big rumors floating around that they're heading for a divorce, but Marvel's not talking.

Dear Wizard,

Where do you get these Top Ten Books? I work in a comic book shop and, granted, the popularity of books is different from region to region, but I can't see New Mutants #87 second print being one of the top ten back issues in the country today. Ditto for Uncanny #281 and X-Force #1. These were great sellers, but they have slowed down significantly! Uncanny #201 and X-Factor #24 sell steady, but I also would not consider them to be in ultra high demand.

Good call on the New Mutants #87. That's a tough book to get in any grade and will be hot for quite a while. Also, I think you should recheck your data on Uncanny #266. It is not, contrary to popular belief, the first appearance of Gambit. The "Days of Future Present" X-Men annual is the true first appearance of Gambit. It came out about two months before #266 and Gambit is clearly seen and named. Uncanny #266 is Gambit's first full story.

If you would like to take a little advice, some books that are truly in demand are Sandman, including recent issues, Star Trek: The Next Generation, especially the mini series, Mask by Dark Horse, early Valiant Magnus, Infinity Gauntlet #4, and Batman/Judge Dredd.

Again, these may not be hot in some areas, but I do believe you are off target with some of your picks, and I am concerned for your readers who buy according to your hot picks. Believe me, there are a number of people who buy whatever you pick without question. Please try to take more care in the information you present to the reader. You, as well as I, are there to serve them and their investment interest.
Michael Pisaneschi
San Antonio, TX

Unfortunately, there is no universal guide to what is hot in every location across the country. What is very hot in the middle of New York City may be worthless in Savannah, GA. We do put a lot of work into sections like our Top Ten and we believe that it's the closest you can get to the national average. If anybody out there disagrees, tell us what you think. Right now, we're trying to find out exacly when Uncanny X-Men annual #15 came out (there's no date on the darn thing, you know). It may have been his first appearance, but there's two reasons why we think it was not: The story takes place after Uncanny #266, and Gambit's X-Men trading card lists his first appearance as #266.

Dear Wizard,

I would first like to present to you a complaint. On one of the letters you answered on the Wizard Press in Wizard #8, you said that the Avengers would be able to beat the X-Men in a battle. I really like the Avengers, but how in the world can you say that!! I mean, Archangel's wings could slice-and-dice Wonder Man into shreds and Colossus could squash Iron Man into a metallic pizza! Now for a simple question: Will Jim Lee or Todd McFarlane be interviewed in future issues of Wizard? And can I have some

information on the two new titles from Malibu Comics called Spawn by McFarlane and Wildcats by Jim Lee? Thanks!
Tommy Vu
Sacramento, CA

WHAT?? Metallic pizza?!? Look, Tommy, Iron Man could kill the X-Men, with his fusion-reactor powered pulse-beams, one by one from orbit if he wanted to! Could anybody stop him? Can Wolverine's claws reach outer space? No. And even if they fought face to face, there'd be a little splat of Russian organic metal where Colossus used to be. So don't go badmouthing Iron Man—the coolest super-hero this side of a naked She-Hulk. You can read the Avengers vs The X-Men article on page 56 for more info. Geez, I'm so miffed that I won't even tell you that we've got a special McFarlane Spawn issue next month, and a Jim Lee issue coming up in two or three months. So there.

Dear Wizard,
I would like to know if Marvel Comics is planning to make Marvel Comics cartoons. If they are, please tell me when. Oh yes, I also heard in Wizard #7 that a movie was maybe coming out about the X-Men. Could you also tell me when? Did I mention how much I like Wizard: The Guide To Comics?
Jeffrey Fletes
San Diego, CA

Jeffrey, there's an X-Men movie and cartoon in the works right now. Both of them are top-notch productions. If and when the movie is coming out no one can say, but the cartoon is being scheduled for Saturday mornings on Fox this fall If you want to watch some of the older Marvel cartoons, like Iron Man, Sub-Mariner, Thor, and lots others, they're on sale at your local video store (we've seen them at Suncoast and Blockbuster). They're really cool, and go for about $10 a tape, which will have one or two episodes on each. Have fun!

Dear Guys,
Thought I'd drop you a line to say: Thanx for a most excellent mag about comics. I'm sixteen and comics are a big part of my life now and hopefully the future as I am studying for an art career in the comics business. I enjoy and understand comics (I thought) very well, but I had a problem with Marvel's "Weapon X" story. It was sometimes hard to understand who was talking. Also, I didn't know what all the equipment did and I am still unclear as to how Logan got his adamantium skeleton. Was it (a) Electroplating—applying electric current to one metal to change it to another—(b) Osmosis—one thing absorbs the properties of another by being near, covered, etc.
I keep hearing (c) Surgical but I saw no surgical procedure. I am a real X-fan so please tell me what's going to happen to Gambit and in what issue numbers. He's my fave. That's all for me. Oh! Could you guys give me the mailing address for Homage Studios? It's somewhere in California, but I don't know where. Thanx!!
Ben Parker
Abbeville, SC

Hm. None of the above. The adamantium was bonded, molecule by molecule and piece by piece onto Logan's skeleton. Exactly how this was done (scalpel, glue, transporter beam) was never discussed. After the bonding process, there were adamantium deposits left over that grew into the spikes coming out of Wolverine's body, shown in the "Weapon X" series. Painful, but true. And do you think we can ever tell anyone the super-top-secret address of Homage Studios, the HQ for Jim Lee and Whilce Portacio? They'd probably be very unhappy if we did, but if you want to write them a letter, send it to us, and we'll see if we can't get it through.

Dear Wizard Crew,
Hello! I just wanted to send you a quick note and let you know how much I enjoy your magazine! Although I enjoy all the features, I like the interviews the best! Some suggestions for future interviewees: P. Craig Russell, Jon Bogdanov, Jerry Ordway, John Romita Jr, Steve Rude, Gil Kane and Michael Golden. Your magazine does an excellent job of covering the entire comics spectrum. This is especially important for me, so far from comic shops and other collectors! If you're wondering how I get Wizard each month, a good friend of mine sends it along with all my other comics. Out of all the things I receive, Wizard is one of the first things I read. Keep up the good work! People are counting on you, even in Japan!
Steve Klein
Hamamatsu, Shizuoka, Japan

Wow. Japan. How cool is that? A free Wizard subscription for anyone who can say Steve's address three times fast.

Wizard,
Seeing that you list the Sandman #19 variant, with the pages switched, you probably ought to list the more interesting variant on Sandman #18, in which the blue and yellow plates were switched all through. DC had it stopped at the US border, so the only stores that got any to sell were in Canada, and the Canadian distributors had to send any unsold back to DC about a week later, so very few got into circulation.
It's easy to tell the difference—basically, if the first three panels on page 1 are blue, it's a variant. If they're yellow it's the regular one. I've no idea what they go for—I donated one of the three I was sent to a charity auction, where it raised $125, but that's not really a fair guide.
Neil Gaiman
(address top-secret)

It's fairer than you'd think, Mr. Gaiman. Word has it that this ridiculously rare variant goes for $130.

Dear Wizard people,
I love your magazine! I want to congratulate you on a spectacular magazine. It's about time somebody made a comic price guide that gives the scoop on all the comic biz at the same time. Lately I have been wondering about Gambit. I think he may have some sort of immunity to Rogue's power. He seems so confident that he can't get hurt (with him trying to suck her face off and all). I just wondered if you could calm my curiosity.
Adam Moore
Sandpoint, ID

Well, it's either one of two possibilities. One:Gambit could be so hot for Rogue that he's ignoring the fact that he can't ever touch her without falling unconcious. Two:He may have one of them French mutant ability that allows him to suck any girl's face, as most French people do. Only time will tell which one it is.

Dear Magic Words,
In the sixth issue of your fine, fine publication (the things I say to get a letter published), you guys mentioned a rumor in the Market Watch that said Todd McFarlane may return to do a Venom mini-series. In issue #7, there is nothing further on this rumor. So

what's the deal boyos? Is Todd doing one, or not? Here are some holes in my knowledge that you might fill with you infinite wisdom:

1. Are there any plans for another sequel to "Days of Futures Past?" Is Bishop part of this storyline?

2. What was this "Crisis" that DC went through some time ago?

3. The cover I sent kind of blows. May I send a better one?

4. Any info on the Spider-Man movie?

Well, time to end this letter. But let me close by saying what a terrific magazine you have. Bursting at the seams with wonderful articles, valuable information, and breathtaking art. Keep up the good work, and you can bet I'll be along for the ride! (Yuk! What a brown-noser! This better see print, or I'll need therapy!!!)

John Hartford
Castroville, CA

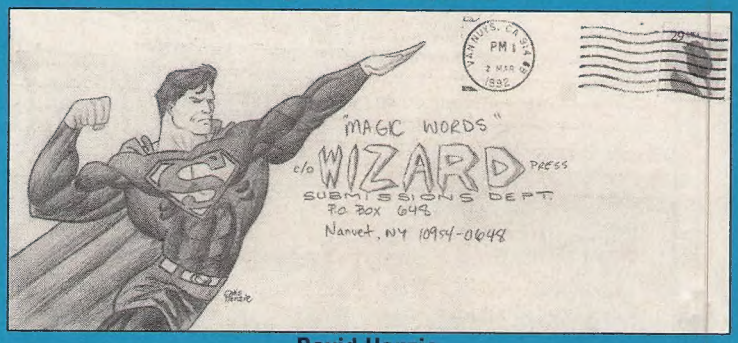
Why, thank you for your lovely, lovely compliments. Of course we'll print your letter and answer your questions. Todd McFarlane and the guys at Marvel had...a little disagreement over the Venom mini-series. He won't be doing it, if it gets done at all. Where it's true that it looks like the X-Men are about to be involved in a great time-travel-to-the-future epic, Marvel isn't calling it a "Days of Future Past" story. Crisis? Wow, you're asking for a long story. Um, the guys at DC Comics had decided that the DC Universe had gotten too complicated with all the alternate Earths, and alternate superheroes on those alternate Earths, and so on. To clean things up, the twelve-issue series Crisis on Infinite Earths told the tale of how a villain called the Anti-Monitor combined all of the alternate dimensions into one, and tried to harness the resulting power for personal use. In the process, many DC characters were killed, many new ones were introduced, and all of the rest had their histories completely re-written. The DC Universe before and after Crisis isn't the same thing. Whew. Make sense, John? Good. You send as many covers as you like to us, and we've got a cute little article on the Spider-Man movie on page 50. Enjoy.

Fabulous Letter Art

Thanks for the terrific letter art. Every month our diehard fans with talent to burn adorn their praise (or complaints), sometimes, we think, just to get a little extra attention. Guess what. It works. Here's four for this month!

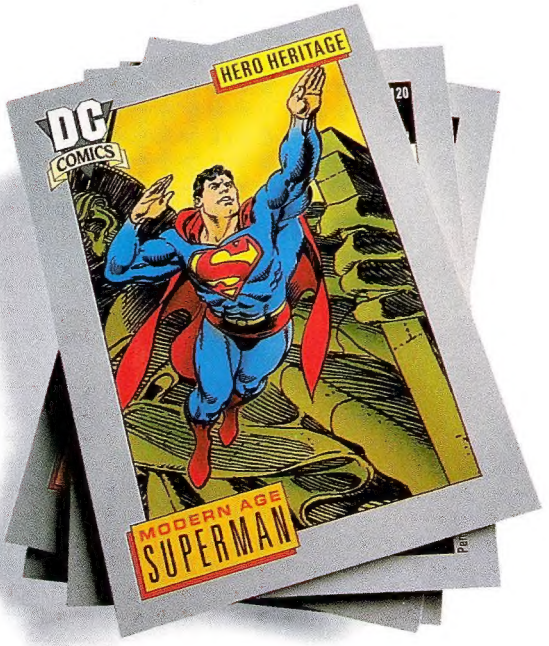
Fantasy Realm
Champaign, IL

Ron Brisebois
Surrey, British Columbia, Canada



David Henzie
Sunland, CA

Joe Thunderhorse
Dunnellon, FL



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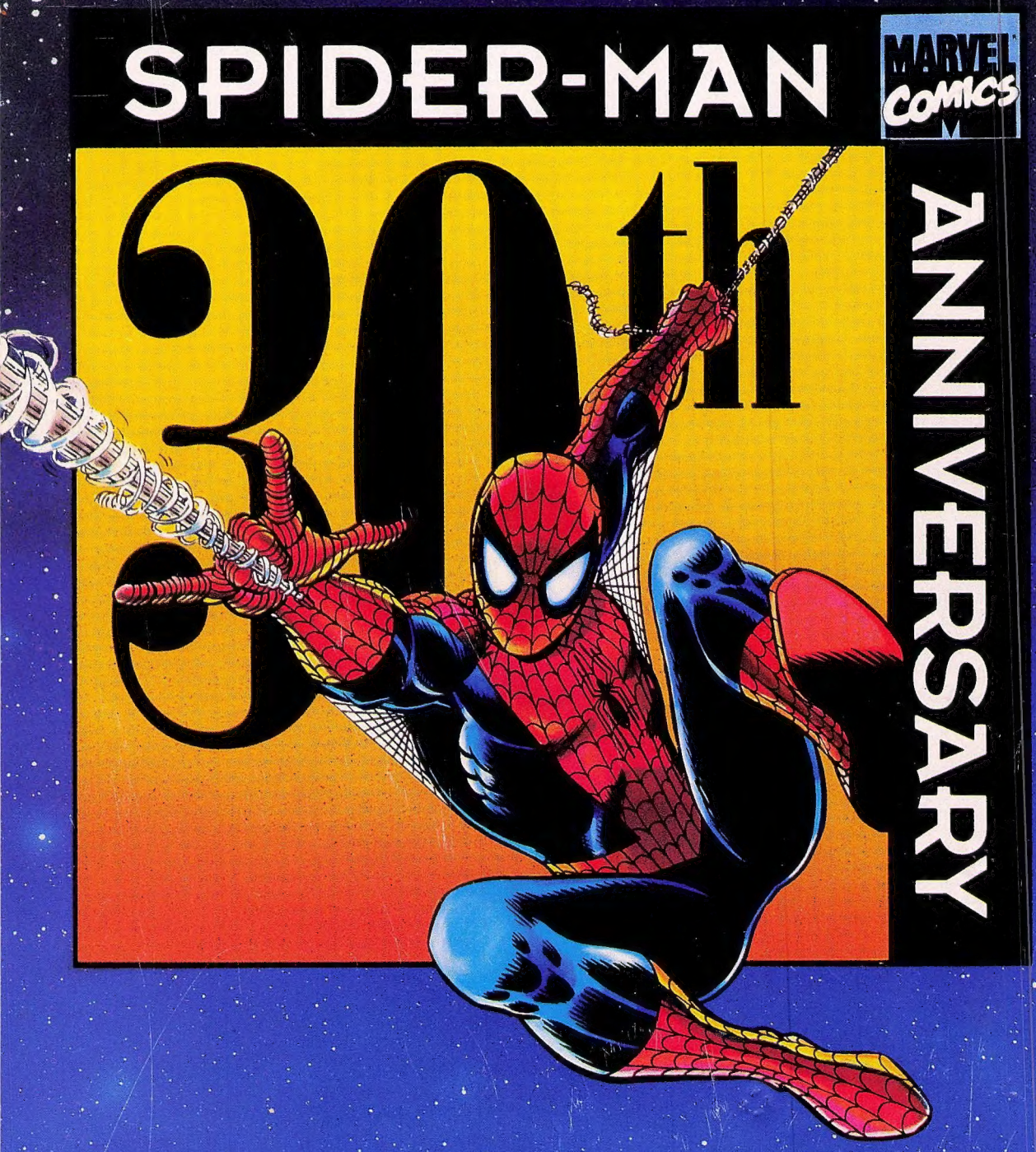

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